

# THE ATHENÆUM

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No. 1943.

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**UNIVERSITY OF LONDON.**—The following is a statement of the Dates at which the several EXAMINATIONS in the UNIVERSITY OF LONDON for the year commencing—

Matriculation—Monday, June 26, 1865; and  
Monday, January 9, 1866.  
Bachelor of Arts—First B.A., Monday, July 7.  
Second B.A., Monday, October 23.  
Master of Arts—Branch I., June 8; Branch II., June 12; Branch III., June 19.  
Scriptural Examinations—Tuesday, November 14.  
Bachelor of Science—First B.Sc., Monday, July 17.  
Second B.Sc., Monday, October 23.  
Doctor of Science—Within the first fourteen days of June.  
Bachelor of Laws—Tuesday, June 20.  
Doctor of Laws—Tuesday, July 4.  
Bachelor of Medicine—Preliminary Scientific, Monday, July 17.  
First M.B., Monday, July 23.  
Second M.B., Monday, November 6.  
Master in Surgery—Monday, March 6.  
Doctor of Medicine—Monday, November 27.

The Regulations relating to the above Examinations and Degrees may be obtained on application to "The Registrar of the University of London, Burlington House, London, W."

WILLIAM B. CARPENTER, M.D., Registrar.

**UNIVERSITY COLLEGE, LONDON.**  
CLASS OF ZOOLOGY.

On WEDNESDAY, February 1, at 3 o'clock, Prof. GRANT, M.D. F.R.S., in Explanation of the CONTENTS of ZOOLOGY, embracing an Account of the Characters, the Classification, and the History of Recent and Extinct Animals. The Lectures are delivered Daily, except Saturdays, at 3 p.m. The Course terminates at the end of May. Payment for the whole Course, 4s. The Lectures on Extinct Animals begin early in May. Payment for this part of the Course alone, 11s. On payment of 5s. College Fee in addition to the above, any Gentleman who is not attending other Classes of the College.

GEORGE HARLEY, M.D., Dean of the Faculty.  
JOHN ROBERT SEELEY, M.A., Dean of the Faculty of Arts.  
CHAS. C. ATKINSON, Secretary to the Council.  
January 16, 1865.

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"The Influence of Egyptian Literature upon the Biblical Writers," by G. W. GOODWIN, Esq., M.A.  
"The History of Religious Opinion among the Jews in the two Centuries before the Christian Era. Three Lectures, by Rev. JAMES MARTINEAU, Professor of Intellectual and Moral Philosophy, Manchester New College.  
"The Book of Revelation," by SAMUEL SHARPE, Esq.  
"The Book of Daniel," by RUSSELL MARTINEAU, Esq., M.A.  
The First Lecture will be delivered by Rev. J. J. TAYLER, on Tuesday, February 7, commencing at half-past Seven o'clock.  
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HENRY P. COBB, Hon. Sec.

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A CONVERSATION will be held at 38A, George-street, Hanover-square, on TUESDAY EVENING NEXT, the 24th inst., at 7 o'clock. The subject will be the CLASSES of the METAL MINES, by the aid of the Oxy-hydrogen Light, a Series of Microscopic and other Objects illustrative of the Science of Geology. Mr. T. BORTON Redwood, F.R.S., F.G.S., F.G.S., will exhibit by the aid of the Oxy-hydrogen Light, a Series of Microscopic and other Objects illustrative of the Science of Geology. A number of Microscopic Suites of Fossils and other Objects will be exhibited by the Members. Strangers are invited, and will be admitted on sending their Names to JOHN COBB, Honorary Secretary, 7, Montague-place, W.C., any day before the 24th instant.

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on THURSDAY, JANUARY 20. New Students must present themselves on the preceding Wednesday, and may enter for the whole or for any part of the Course.

The following are the Subjects embraced in this Course:—  
The Articles of Religion, by Rev. R. W. Jelf, D.D., Principal.  
Hebrew and the Exegesis of the Old Testament, by the Rev. S. Leathes, M.A., Professor, and the Rev. A. I. M'Caul, Lecturer.  
Exegesis of the New Testament, by Rev. E. H. Plumptre, B.D.  
Ecclesiastical History, by Rev. Canon Robertson, M.A.  
Pastoral Theology, by Rev. S. Chetham, M.A., Professor.  
Vocal Music, by John Hullah, Esq., Professor.  
Public Reading, by Rev. A. J. D. Durney, B.D., Lecturer.  
The Class of Candidates for admission to this Department, conducted by the Rev. Henry Jones, A.R.C., will Re-open on the same day.

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Classical Literature—Professor, Rev. John Lonsdale, M.A.; Lecturers, Rev. J. J. Heywood, M.A., and C. S. Townsend, Esq., M.A.  
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LONDON, SATURDAY, JANUARY 21, 1865.

## LITERATURE

*A Journey from London to Persepolis; including Wanderings in Daghestan, Georgia, Armenia, Kurdistan, Mesopotamia, and Persia.* By John Ussher. With numerous coloured Illustrations. (Hurst & Blackett.)

THE author of this volume does not pretend to possess scientific acquirements. "He has confined himself to recording what he heard and saw,"—and it must be admitted that his record is an agreeable one, that he is a good observer, and describes well what he sees. With regard to what he relates at second-hand, it seems that he has not been very careful in sifting evidence. In point of fact, he has fallen into many errors; but allowance must be made for one who passed so rapidly over the ground, who was ignorant of the languages, and who appears to have had no trustworthy guide.

We do not propose to follow Mr. Ussher throughout the whole of his long route. Suffice it to say, that the reader will find him an agreeable companion, flitting too rapidly from scene to scene ever to become wearisome. But, as we have already said, there is a considerable sprinkling of inaccuracies in this work, and it must be taken up to amuse rather than to inform. At page 261, we are told of the tomb of Mr. Macdonald, a former minister from England to Persia, where it is Colonel Sir John Macdonald that is spoken of. The reference to the "uncle of the late King of Oude, who resides at Baghdad," is not correct. The personage alluded to is the cousin of the late king; he never was "a king for a few hours," as is here asserted; and, so far from giving up his just claims, he came to England, and spent large sums in a fruitless endeavour to procure justice. At p. 445, we are told that Baghdad "once contained, it is said, 500,000 inhabitants." Mr. Ussher is too moderate. If we are to believe what is said by the historians, 800,000 men and 60,000 women assisted at the funeral of Ibn Hambal, all of them inhabitants of the City of the Khalifs. It is incorrect to say snow does not fall at Baghdad: snow fell there in February, 1862.

In proof of our remark that this pleasant and showy volume must be used with caution, we are bound to cite a few of the numerous inaccuracies which appear in that part of the narrative that relates to Persia. Thus we read: "When at Tehran we were told that the invariable rule whenever the Shah makes a royal progress to any large town in his dominions is to put to death some criminals as a means of impressing on the people a sense of his power and authority." A story then follows of certain robbers who were executed at Isfahan by the Shah, contrary to the royal pledge, "to the great edification of the populace, who, in all likelihood, esteemed their sovereign all the more for his breach of faith." This is followed by some exceedingly unfair and unjust remarks regarding the present Shah, of whom it is said that "the many atrocious acts he has committed were dictated more by cowardice than innate cruelty." Just before there is a remark about "the wholesale massacres which until the present Shah's accession marked the advent of a new sovereign." Is it true, then, that there were wholesale massacres on the accession, for instance, of Muhammad Shah, the present Shah's father? If so, we have yet to learn where they took place. As to the executions, which this writer tells us are the invariable rule in every royal progress, the thing is so absurd that we can only suppose that the younger members of

the mission where Mr. Ussher resided have been poking fun at him. Again, at p. 638, there is a flagrantly incorrect statement regarding the punishments inflicted on a certain regiment of the Persian army which mutinied when ordered to Khorasan. It is said,—"Fifty of those who had been most prominent in the revolt were seized and put to death with the utmost refinements of cruelty, one mode of execution being to extract the teeth, and hammer them, one by one, into the crown of the head." Mr. Ussher appears here to be confusing with the mutiny a story of something which is said to have happened in the reign of the grandfather of the present Shah to a single individual. So far from fifty of the mutineers being tortured to death, we believe not a single one was executed, though several had their ears cut off. Again, the account given of the Persian military organization is very far from correct. The Persian soldier is not obliged to serve as long as he is able. Regiments have a three years' term of service, and then the soldiers go to their homes for a term. As a soldier, the Irani is by no means so contemptible as is here represented. At Muhammerah the Persians stood to their guns very gallantly, and suffered proportionally. It is far from being the case that when British officers were employed as instructors in the Shah's army, "real authority being denied them, they found it useless to attempt any improvement in the drill or organization of the troops, and confined themselves to drawing their salaries." So far from this being true, there are several of the first princes of the blood now at Tehran who were put in arrest by Major Hart, for neglect of military duty, and it is well known that they were obliged to submit to the punishment, and that no attention was paid to their complaints. The artillery still retain, in some degree, the organization they received from Lindsay, and the regiments of Kermanshah have not yet forgotten what they learned from another English instructor still living. Once more, the story about M. de Blocqueville is very inaccurate. Mr. Ussher does not seem to know that this "poor photographer" had been an officer of Hussars, that he belongs to a family of rank, and was quite as capable of drilling as any other officer. Moreover, it was not the French Government, but the Persian, that paid his ransom.

On the whole, it is to be regretted that Mr. Ussher should have stepped out of his way to make unfounded attacks on a sovereign who received him with politeness, and through whose dominions he passed in peace and security. It is, no doubt, the fact that there are great defects in the Persian Government, and in the people; but reform is not likely to be accelerated by censors who adopt a sneering tone, and are careless how much they exaggerate and mis-state evils, which might, indeed, be usefully discussed in a serious manner, but on which no impression will be made by mere ridicule.

Mr. Ussher went by the Danube to Constantinople, crossed thence to Sebastopol, and passed through the Crimea to Kertch, and so on to Poti. From Poti he went to Teflis, and made thence an excursion to Gunib and Baku on the Caspian. The record of this journey is the most interesting part of the book. Having returned to Teflis, Mr. Ussher visited Gumri and Kars, and went thence to Lake Van, and so by Diarbekir and Mosul to Baghdad. From Baghdad he went the usual tour to Babylon and Kerbela, and, returning to Baghdad, descended the river to Basra, and crossed to Bushire. Thence he went by

Shiraz and Isfahan to Tehran, and returned to Europe by the Tabreez and Trebizonde route.

For some reason or other our author is extremely chary of his dates. It appears, however, that he started from London about the beginning of June, 1860, and, having arrived at Teflis in the beginning of July of that year, left it again for Gunib on the 18th of the same month. On entering the mountains he found the Russian soldiers hard at work in securing their late conquests by the erection of forts in commanding positions, and by road-making in all directions. In some places they were suffering frightfully from fever; and of a battalion, upwards of 500 strong, which seven weeks previously had commenced the Fort of Preobajinsky, only ninety remained, the rest having either died or been removed when stricken down with fever. Passing on, he entered the country of the Avars, in whose language, he says, are found many Samoyede words. He adds, "If this assertion be correct, it would prove beyond a doubt that as the present haughty Magyar nobility are unquestionably derived from the Ostiaks, a tribe similar in their mode of living to the Samoyedes, so the Avars were a Samoyede horde, and that the present fine-looking mountaineers are descended from the stunted and dwarfish race now inhabiting a few wigwags on the verge of the Arctic Ocean."

Crossing this district, our author soon arrived in sight of the celebrated fortress of Schamyl, of which he gives the following vivid description:—

"Having ridden across this vast grassy basin in three or four hours, we began to ascend a gentle rise, on coming to the end of which we found ourselves on a well-cultivated plain, sloping downwards in an easterly direction, the same as that on which we had been riding; and after some miles we descended abruptly into a steep and rocky valley, some thousands of feet in depth, at the bottom of which ran a small river. On the opposite side of this valley, which was some miles in width, rose an isolated mountain of a very remarkable appearance. For the first couple of thousand feet it ascended from the surrounding valleys with a gradual incline, but at about a thousand feet from the summit its rocky sides became perfectly perpendicular, presenting a complete wall of limestone of that height on every side. Its top appeared flat, forming a plain of some five or six miles in length, and was, we were told, at an elevation of six thousand feet above the sea, and three thousand five hundred above the river, the precipice surrounding it on all sides, and rendering it a natural fortress impregnable to any attack. A wide distance of many miles separating it from the adjacent mountains, it seemed to tower to an immense height above the valleys at its base. This was our first view of Gounib, which, although a long distance removed from where we were, yet seemed, so clear was the air at this elevation, not more than a few miles off. It stood alone, isolated and severed from any connexion with the surrounding mountains, and in its solitary strength appeared as if it were the centre from which sprang all the surrounding ranges. Its iron-bound summit apparently offered a perfectly secure asylum to a small number of defenders, and its first appearance would seem, even to a stranger, at once to point it out as a spot destined for what it actually was, the scene of the last struggle of a few gallant and devoted men fighting, though hopelessly, with dauntless courage for their native soil and homes against a detested invader."

The *fi*le of the Capture of Gunib will ever be one of the most memorable days in Russian history. The vast importance of the fall of this last stronghold of Circassian fanaticism is only now beginning to be appreciated in Western Europe. When Schamyl surrendered, the sway of Russia was, for the first time, rendered abso-

lute through all the mountains of Caucasia and up to the frontier of Persia. A mighty mass of the hostile population has been hurled forth upon the Turkish empire, and their places have been filled by swarms of Kossacks. Thus, at least 100,000 of the regular Russian army have been set free for other conquests; and, if rumour says truly, this great body of disciplined men will soon be transferred to the eastern coast of the Caspian, and, ere long, it is probable that another thousand miles of territory will be added to the colossal empire of the Czars. An event of such magnitude, then, as the capture of Guniб deserves a fresh record in the animated words of our author:—

"The summit of this extraordinary mountain, called by the Russians the Gibraltar of the Caucasus, is slightly hollowed out like a shell, the ground rising from the centre to the edges, where the precipice goes sheer down a depth of from 500 to 1000 feet. On the east side alone there is a descent terminating in the chasm through which we had ascended, and which was fortified in the manner described. The surface is covered with short succulent grass, affording good pasture for sheep and horses. About 6000 of the former and 200 of the latter, we were told, were found on the mountain by the Russians. The land round the aoul had been well cultivated, and, in fact, everything wanted for the maintenance of a garrison, such as clothing and provisions, was contained within this natural fortification. One or two seams of coal cropped out from the side of the little valley, and, in fact, with the exception of the materials for making powder and a supply of lead, nothing was required from without. The former inhabitants were Avars, who were industrious and hardworking, living on their lofty eyrie isolated from the surrounding world, acknowledging no master, and interfering with no one. The aoul was prettily situated at the head of the little valley, and the numerous walls and enclosures round what had been cultivated patches, but which now bore only a luxuriant crop of weeds, showed the amount of labour that had been expended by the late proprietors. They had been dispossessed by Schamyl, when, as a last refuge, he threw himself into Gounib at the head of 200 men, hoping to be able, by the aid of his emissaries, to raise a sufficient force of mountaineers to compel the Russians to retire should they besiege him in it, and, in the meantime, calculating that the cattle and corn of the villagers would be sufficient to maintain him and his small body of followers in their rock-bound position. However, the moment it was reported to Prince Bariatsky whether the chief had fled, he ordered an immediate blockade of the mountain by all the disposable forces under his command, and soon concentrated twenty-five battalions round the spot. As, owing to the resources possessed by the mountaineers, the siege, if merely a blockade, might have continued for a long period, and as apprehensions were also entertained of a rising of the tribes in the rear, who would never abandon all hope of success as long as their chief remained at liberty, it was determined by the prince,—who, arriving shortly after the investiture, took command of the whole force,—to capture the stronghold by assault, at whatever cost of life. Accordingly three or four storming columns, furnished with ladders, commenced the attack, crossing the chasm in different places, and were met by a most determined resistance on the part of the defenders, who swept away whole ranks by showers of grape from two small pieces of cannon which they had brought with them into their retreat. But in the midst of the battle, when it seemed probable that the issue of the contest would be in favour of the defenders, shouts and shots were heard in their rear on the mountain's top, and the besieged, feeling they could no longer hold the position which they had maintained with so much valour, at once abandoned their defences, and fled to the aoul at the head of the little valley, where they prepared to make a last and desperate resistance. The storming had commenced at daybreak, when a regiment crept under the precipice on the side opposite to that where the garrison had mustered to oppose

the threatened attack. The cliff at this point being considered inaccessible, no precautions had been taken for its defence, not even a sentry being stationed on the summit. The Russians, however, had resolved to scale it. By means of bars driven by hammers into the crevices of the rock, to which ropes were fastened as the climbers ascended, the summit of the rock was at last gained, and one by one the regiment reached the top unopposed and unperceived. One of the horses on the mountains being caught, the commanding officer at once led his men to attack the mountaineers in the rear, who then took refuge in the aoul, where the more fanatic among them prepared to sell their lives as dearly as they could, resolving never to submit to Christian rule. The Russians, rapidly advancing, at once attacked them in their position; and while the battle raged, and the defenders kept up a murderous fire from the roofs and windows of the fortress-like houses, Schamyl called his most devoted followers round him and asked them whether they would surrender or die fighting in this their last refuge. They all agreed on a surrender, with the exception of two murids, who, saying, 'It is forbidden by the Book for a true believer to bow his head to the Christian yoke,' prepared to sally out on the Russians and die fighting in the midst of the enemy. Schamyl hesitated for a moment whether he should accompany them, and thus make a fitting end to his warlike career; but he was dissuaded by the others from such an act of desperation. The two fanatics, therefore, bidding their chief a last farewell, rushed out sword in hand among the Russians, and soon fell covered with wounds. Schamyl then hoisted a white flag on the roof of his house, and, the fire ceasing, came out and surrendered himself to General Lazareff. He and the other prisoners were conducted to Prince Bariatsky, who after the mountaineers had retreated from their first line of defence had ridden up to the beech wood and had directed the last attack from thence."

The next point of interest in Mr. Ussher's route is Gumri. This important fort is within two days' march of Kars, by a good road; and our author justly remarks that, in the expectation of war, the garrison of Gumri might be greatly augmented and at once seize upon Kars, there being absolutely nothing to prevent them. There is, in fact, in Gumri barrack-accommodation for 15,000 men, and immense sums of money have been spent on the fortifications; while at Kars the works are in a neglected condition, the cannon dismounted and the garrison withdrawn, and thus the slumbering Turk with his usual supineness invites the spring of his enemy.

After Gumri and Kars, Mr. Ussher next visited Ani, the ancient capital of Armenia, of which he gives the following description:—

"Making a long circuit, we entered the deserted city by the centre gate, there being three great entrances in the double walls, which were built of large blocks of hewn stone. Over the outer gate was an Armenian inscription, over the inner a leopard was sculptured in bold relief; while near it, on the towers, were carved crosses, ornamented with decorations and tracery of a very delicate nature. We found the ground in the interior covered with fragments of sculptured stones, broken columns, capitals, and carvings. Clambering over the masses of ruins we entered a few of the churches, three or four of which seemed, with the exception that their doors had been carried away, quite as perfect as when just out of the hands of the builder. One of them in particular, which stood just above the bridge that spanned the abyss below, was in complete preservation, the fresco paintings on the interior of the dome retaining their bright colour and hues uninjured by time, the subjects being Christ riding into Jerusalem, the Virgin at the Sepulchre, &c. These churches stand solitary among the ruins, in which, save a few pigeons, no living creatures seemed to exist. In the centre of the city were two lofty octagon towers, on which were small turrets; and not far from them was an isolated steep rock, near the edge of

the precipice. This was also covered with scattered fragments of what had once been buildings—the citadel of the fortress city. The walls of the palace yet remain, and are of great extent and solidity. The masonry is perfect, the huge stones are squared and put together with the greatest care, and the whole is covered with the most elaborate carvings, decorations, and mosaics, all of exceedingly delicate workmanship. There were also two mosques; one built on the edge of the precipice, the interior of the dome of which was covered with perfectly preserved arabesques, resembling in character and finish of design those of the Alhambra. In fact, everything in this deserted capital seemed to have been spared by time, but so marred by the hand of man that it now appeared a complete wilderness. All through the decorations the shape of the cross is discernible under many forms, and over the doors of the churches there are long inscriptions in ancient Armenian."

The writer's visit to Etchmiadzin, Lake Van, Diarbekir, and the other places of note along the line to Baghdad, adds nothing to the knowledge already possessed of them; nevertheless, it is very desirable to have a new report of the route, if only to inform us that things are going on as usual.

*The Music of the most Ancient Nations, particularly of the Assyrians, Egyptians, and Hebrews; with Special Reference to recent Discoveries in Western Asia and in Egypt.* By Carl Engel. With numerous Illustrations. (Murray.)

PROBABLY no living writer has devoted more patient attention to the subject of national music than Herr Engel. His range of research has been wide; his application of results is intelligent. There is another manner of dealing with his materials, however,—in seeming, more superficial, perhaps, than his,—not, therefore, to be condemned as necessarily unsafe in its conclusions. This is by viewing it on the picturesque side, with reference to scenery, manners and anecdote. Tradition should not be severely tested by line and rule alone, but also by that analytical power which is at once strict in its examination of facts, but free in its admission of fantasy, as an influence through whose glass the colours and forms of antiquity are seen under changed aspects. Without pretending to follow Herr Engel through all his researches, or to examine in detail every conclusion at which he has arrived, we must express a decided opinion in favour of the good judgment evidenced by him throughout this interesting book. Nevertheless, in dealing with a subject of antiquarian research, the extreme difficulty of which can be only brought home to us by considering what obstacles lie in the way of the musical collector who desires to be complete and correct (even in these modern times of ours, when intercourse and mechanical invention have unlocked so many doors and smoothed so many paths)—we cannot refrain from suggesting a caution or two, which, so far as we are aware, have not been sufficiently allowed for by those embarked in a subject interesting in proportion to its difficulty.

Let it be remarked in reference to the testimony derived from monumental drawings, which has surely not been allowed its due weight, that in the midst of much that is decorative and emblematical they may have been too largely accepted and reasoned from as literal. While we can to a certain point rely on Gothic sculpture of a certain period as documentary,—seeing that the vine, the hawthorn, the rose, the oak-leaf, the *herba benedicta* are in its best examples portrayed with remarkable, if formal, accuracy,—when we get back to the art of the elder world we must allow for idealism, mysticism and other conventions as modifying precise



representation. Consider the truth to Nature of the honeysuckle in the well-known Greek border,—the mosaic olive-tree, selected by Mr. Ruskin in his 'Stones of Venice' (vol. 3, p. 178) as a touching example of earnestness and poetical generalization combined!—and the gist of our objection will make itself clear. Who could reason on the genera or habits of these flowers from the presentments specified above? If we translate (so to say) the motionless, attenuated figures, arranged in flat procession on the walls and cornices of the temples and tombs of Egypt, before we can accept them as portraits,—an analogous process may fairly be applied to harp, pipe, and sistrum, as depicted by the primitive, yet finished, sculptors and painters of ancient days. To the harp, in particular, as the instrument to which, beyond all others, legendary fancy has attached itself, this remark may be applied; and thus all speculations on its compass, as derived from the number of strings depicted, cannot be accepted without real hesitation. If the reverse, there is no escape from the conclusion that what stood for Music with the Assyrians and Egyptians does not merit artistic consideration. Their cumbered harps, so feebly and scantily strung, must have been insufficient alike in sound and compass. But who is to tell us how far they were more literally displayed than the lotus or the honeysuckle flowers to which we appealed as a comparison,—how far they were conventionally represented?

What has been said will sufficiently indicate a line of caution in one direction, to which the students of national music have hardly, we submit, paid sufficient attention. To another, we have more than once incidentally adverted; yet a few words cannot be dispensed with, even if they repeat what has been already said. Such attention as we have paid to the subject has tended to confirm our mistrust of all musical notation as to be implicitly relied on. The hints, illustrations, and notices on the subject which have appeared in these columns during past years, have not been so many disconnected whimsies scattered about at random, but belong to a course of research which has yielded no contradictory facts, but the reverse. Granted all the lights which Invention and Civilization produced, as let in, what is the state of the text of all music published within the last century and a half? Anything but satisfactory, it must be owned. Variations, interpolations, quotations, piracies, passages rendered dubious because of carelessness in manuscript and errors in printing meet the inquirer at every turn. Even in the case of a writer so recent and so famous as Handel, his most enthusiastic and studious admirers have not settled how much of the poet's music is invention, how much appropriation. There is not, as yet, an edition of Beethoven's works of which the correctness is beyond dispute: possibly there will never be. If such be the known conditions under which we must accept and study the productions of yesterday, how is it possible to give implicit credence to any records of a ruder time, as representing exactly the intentions of their writers, when the same must be spelt out by aid of modern ingenuity? At best, unless the student be given over to a credulity which implies a preconceived conclusion, he must consider results by aid of a theory of approximation; and this, it is needless to point out, will be somewhat modified by the personal temperament—sanguine or sceptical—of the inquirer.

If there be any truth and reason in the above considerations, there must necessarily ensue as a result, that the study of national music must admit of the occasional exercise

of discretion as overruling tradition. With this impression, or rather call it conviction, strongly present to us, we cordially recognize Herr Engel's antiquarian knowledge,—which is great, also truly modest, and singularly free from that cut-and-dried pedantry to which it is the tendency of pursuits like his to lead all engaged in them. His book, in brief, for a book of its kind, is singularly readable; rich in matter, without tiresome prolixity of manner; bringing together almost as many facts or glimpses of fact as there is now much chance of our becoming acquainted with. Whatever future disinterment and interpretation may do, in point of quantity, there is little rational hope of any startling novelties being added to the stock of facts. The cave-temples of India, the mysterious ruins of Central America, the tombs by the side of the solemn Nile, the sculptures of Assyria, seem to have been all prepared with almost as little scope for variety in subject or treatment, as distinguishes the early monuments of Christian Art,—in which types, colours, and attitudes had to be produced with an exactitude decided by Superstition.

Herr Engel insists more strenuously than his predecessors on a certain regular irregularity of scale, common to other national music than that of the East, and to be heard in 'The Flowers of the Forest' and 'Mackrimmon's Lament,' as well as in the more unmusical tunes with which

Long-eyed Yang and prim Pee-Lee

"improve each shining hour," and to which Weber, that most national of all trained composers, had recourse when he wished to arrange a Chinese overture to the play of 'Turandot.' A paragraph on the first specimen of airs from the Celestial Empire is so judicious, in its coincidence with the cautions we have expressed, that we cannot but cite it:—

"The first Chinese air is taken from Du Halde's well-known work on China. It was afterwards reprinted in Rousseau's 'Dictionnaire de Musique,' through which it has become more known to the musical world. However, by some oversight, a wrong note has crept into the copy printed by Rousseau, viz., in the third bar the interval of the seventh, *f*, occurs. This circumstance has given rise to some curious conjectures among learned musicians. Dr. Burney observes '*f* natural comes in so awkwardly as to raise a suspicion that it has been inserted by a mistake of the engraver.' Dr. Fink, the late editor of the Leipzig musical journal called *Allgemeine musikalische Zeitung*, instead of referring to Du Halde's work, where he might have convinced himself that Burney has conjectured rightly, takes some pains to prove that the introduction of the seventh in the bar where it occurs must be quite in accordance with the rules of modulation in Chinese music; and he is rather bitter against Burney for having suggested the probability of a misprint, where he himself finds just exactly what he would have expected to find. I mention this as an instance how learned musicians, when defending a certain theory of their own, are sometimes apt to indorse statements in confirmation thereof which, with less prejudice, they would see were quite erroneous."

Dr. Fink has not been alone in his glory of trying to force a misprint into the service of a system. Who has forgotten the picturesque eloquence expended by M. Berlioz in support of the two superfluous bars in the *scherzo* of Beethoven's *c* minor Symphony, established, past doubt, as a mere printer's oversight? We cannot part from this paragraph without noting, as a sign of sound judgment, its writer's deference to Burney, whose ingenuity in conjecture was rarely at fault—in part because, so far as we are capable of judging, he never forced his facts. His vivacity, universal culture, and openness of mind have led those who ought to know better to disparage him as an historian in com-

parison with the clumsy, incorrect Hawkins; but we have been long satisfied, having had occasion to use the books of both historians for reference, that, in soundness of view, range of facts, and that acumen which divines (a gift essentially requisite in respect to Music), there can be no doubt as to the relative value of the two men.

Herr Engel satisfies us in nothing more than in his forbearance from riding to death his pentatonic theory, convincing as is the amount of coincidence brought to bear on its support. He is well aware that in the most remote fields of Art the collector will find himself puzzled by coming on melodies which, in structure, are surprisingly modern; making it necessary to conclude either that they are accidental in their occurrence, and of doubtful chronology,—or else to admit that there has always been, in ancient music, something besides the wayward halting chants (at first, probably, substitutes for vocal recitation), or the undisguised pleasure in uncouth and barbarous sequences, which is to be found as largely expressed in the Greek modes as in the wildest cry with which the Nile boatman eases his labour. If the student turns to the national air from 'Chumba' (p. 135) to the 'Ancient Chinese Hymn in Honour of the Ancestors' (p. 145), to the Egyptian specimens (p. 260), the first of which was used in his "Desert" symphony, by M. Félicien David, and, most of all, to the two Hebrew hymns (pp. 324 and 327), he will find a confirmation of our assertion in a series of melodies which might have been methodized to suit the most modern tastes,—the affinity of which to the larger family of tunes in the midst of which they are found is so difficult to trace as to make pause and reserve more than ordinarily needful in laying down the law, whether of admission or of exclusion.

In his treatment of his subject, Herr Engel fails to satisfy us on one point. He does not lay sufficient stress on the uses and influences of rhythm as generating Music. In the lectures on national music delivered by Mr. Chorley at the Royal Institution, an opinion was broached that more melodies had owed their birth to the necessities of the dance than to the accommodation or utterance in song of the poet's thoughts. To that opinion we subscribe; not without careful collection and consideration. With this idea must be connected all the suggestions of Music reproducing, more or less rudely, the sounds of life and labour,—such as the cadence of the oar in the waters, the regular fall of the flail on the threshing-floor, and the like. It may be difficult to work out investigations like these when the Pyramids and their builders, and the timbrel and dances of Miriam are in question; but we are persuaded that some constant reference of the kind is of enormous aid to the inquirer, an aid unaccompanied by any peril of his being bewildered among fogs, when the object is to lay hold of and bring home facts.

Such are a few of the remarks which have to be offered on this thoroughly valuable book. To review it completely would require another volume, no less extensive both as to research and as to dissertation.

*The Book of Perfumes.* By Eugene Rimmel. (Chapman & Hall.)

*Wines and other Fermented Liquors; from the Earliest Ages to the Present Time. Dedicated to all Consumers in the United Kingdom.* By James Richmond Sheen. (Hardwicke.)

THERE is a closer connexion between these books than would at first sight appear. It is not because of old the classical drinker bathed

and perfumed before he addressed himself to his liquid delights, and that the odour of the rose refined the savour of his cup, but rather because in these two volumes we have additional examples of how two individuals, actively engaged in business, can find leisure to compile histories of that in which they respectively deal, with a good amount of classical lore by way of illustration. In the history of works that have not been written by their alleged authors, books like these before us would, however, occupy no little space. Ordinarily, they are worked up by poor scholars, on foundations more or less substantial, furnished by the "Monsieur Josse" who desires to advertise himself, his wares, or his ability in his art. One of the most notable volumes of this sort is the large work by the late M. Soyer, which he called the 'Pantropheon, or the History of Food and its Preparation from the Earliest History of the World.' In that large and somewhat gorgeous volume, there is not a mere show, but a vast amount of real learning, such as the alleged author could never have had the leisure to render subservient to his purposes. Could he have read half the rare classical authors whom he quotes, he might have taken a professorship in any university; but M. Soyer, we suspect, knowing the recipe for concocting such a work, bought his materials, stood by while others made his pudding, and carrying it up to the public table, proclaimed himself the cook.

How far M. Rimmel and Mr. Sheen are the actual authors of the books named at the head of this article, we are not able to say. The first gentleman quotes largely from all sources, with the air of a man to whom all the paths of learning are familiar. Therewith he possesses a modesty of style and assertion which does him credit. He does not announce that he has written the hitherto unwritten history of his art, or that he has not had noble predecessors in the manipulation of sweet essences. "Many writers," he says, "have already exercised their pen on the subject of Perfumery, from Aspasia, the wife of Pericles, to Mr. Charles Lilly, the Perfumer, of the Strand, at the corner of Beaufort Buildings, whose premises I have now the honour of occupying, and whose name was immortalized in the *Tatler*, and other magazines of the period." M. Rimmel has missed here the opportunity of alluding to that other Aspasia, with whom she who wrote, as he informs us, the history of perfumes has been confounded: we allude to the rosy-cheeked lady who was never known to have used cosmetics, and who, from the brightness of her complexion, was named Milto, or "Vermilion."

Mr. Sheen is even more profuse in classical and historical lore than M. Rimmel. Poets, historians, philosophers, writers ancient and modern, are laid under contribution, in order to supply his theme with illustrations; and if these be all derived from his own reading, he must have been marvellously educated before he took to dealing in liquors, wholesale and retail. He cannot boast, like M. Rimmel, of occupying the ground of an historical personage in the annals of tavern-keeping; but great men in various pursuits have tabernacled in the St. Martin's Lane into which his house looks; and Cromwell and Dryden resided in the Long Acre at the corner of which his house is situated.

One, at least, of the objects of each writer is to benefit mankind as well as himself. M. Rimmel professes to be able to render humanity pleasant in the universal nostril, Mr. Sheen to make it on excellent terms with itself. One has more to do with the skin, the other with the stomach; and if the aforesaid poor humanity indulge a little too liberally in Mr. Sheen's

liquids, and suffer both in skin and stomach accordingly, M. Rimmel can supply perfumes that shall give at least a seeming of health and purity. Thus, a man may liquor-up at one shop, and buy the means at the other of appearing as if he had never been at the neighbouring bin. The worst of spirits can now leave no traitorous taint that the curious essences of the perfumer cannot destroy.

But the reader must not expect any revealing of the secrets of his art in M. Rimmel's book. It is the history, and not the mystery, of perfumes that he imparts. So, Mr. Sheen narrates the history, and not the mystery, of wines,—whence they come, but not how they are made. To reveal the mystery of perfume-making would make a world of amateur perfumers; to disclose that of wine-making would probably decrease the number of consumers. M. Rimmel ridicules the perfumer who could be so inconsistent as to explain by what means he had attained superiority in his art. He holds that such an unwise person would destroy his own *prestige* if he were to enable others to manufacture as well as himself. Yet perfumers of note have appended long lists of recipes to the histories they have written; but, says M. Rimmel, "the recipes given in books are never those actually used: and I say, therefore, *cui bono?*"—which passage will illustrate the sententious style of the historian, and the handy way in which he nails a Latin phrase to the end of a sentence. In dealing with history, he is not always correct or generous. He depreciates Mohammed as having "founded his religion on the enjoyment of all material pleasures"; but if he disparages the Prophet, he reverences the man who encouraged an indulgence in perfumes. Mr. Sheen, naturally, has but small respect for Mohammed, who forbade the use of wine; but in this little matter his disturbed feelings are soothed by M. Rimmel, who assures us that the Prophet forbade the drinking of wine "simply because he feared the dangerous excesses to which it gave rise." We doubt if this would altogether satisfy "mine host," who may fling at M. Rimmel a scrap of the wisdom of Confucius, namely, that "incense perfumes (but does not cure) bad smells." M. Rimmel can occasionally correct history, or what is taken for it:—

"Some historians pretend that Louis the Fourteenth, king of France, had a strong dislike for perfumes, which were consequently banished from his court. I at first shared their opinion, until, meeting accidentally with a very interesting and erudite book by M. Edouard Fournier, I was convinced of my error. It appears, on the contrary, that this king was very fond of scents, and was said to be 'le plus doux fleurant,' or the 'sweetest smelling' monarch that had ever been seen. 'Le Parfumeur François,' a curious book published in 1680, leaves no doubt on the subject, for it says that 'his Majesty was often pleased to see Mr. Martial compose in his closet the odours which he wore on his sacred person.' It was not then considered derogatory for great people to superintend the manufacture of their perfumes, for the Prince de Condé had his snuff scented in his presence; and the celebrated 'Poudre à la Maréchale,' which still holds its place in the modern perfumer's catalogue, was so named because it was at first composed by Madame la Maréchale d'Aumont."

Of the bygone perfumers in England M. Rimmel notices two of the Georgian era:—

"In England, under the Georges, perfumery was more or less in favour according to the different notions of the magnates who held by turns the sceptre of fashion. At the commencement of the last century, the perfumer in vogue seems to have been one Charles Lilly, who lived in the Strand, at the corner of Beaufort Buildings. His name is frequently mentioned in the *Tatler*, which highly praises his skill in preparing 'snuffs and

perfumes, which refresh the brain in those that have too much for their quiet, and gladdens it in those who have too little to know the want of it.' The next one who seems to have attracted a little notice is a Mr. Perry, residing also in the Strand, at the corner of Burleigh Street. He was, however, reduced to 'blow his own trumpet'; and in a paper called the *Weekly Packet*, bearing the date of 28th December, 1718, he vaunts, besides his perfumes, an oil drawn from mustard-seed, which, at the moderate price of 6d. per ounce, is warranted to cure all diseases under the sun."

A word to ladies and women ("aspiring vulgarity") may be profitable to both:—

"The selection of a perfume is entirely a matter of taste, and I should no more presume to dictate to a lady which scent she should choose, than I would to an epicure what wine he is to drink; yet I may say to the nervous: use simple extracts of flowers, which can never hurt you, in preference to compounds, which generally contain musk and other ingredients likely to affect the head. Above all, avoid strong, coarse perfumes; and remember, that if a woman's temper may be told from her handwriting, her good taste and good breeding may as easily be ascertained by the perfume she uses. Whilst a lady charms us with the delicate ethereal fragrance she sheds around her, aspiring vulgarity will as surely betray itself by a *mouchoir* redolent of common perfumes."

In Mr. Sheen's little volume there is that asperity against Mr. Gladstone for his excellent attempt to introduce cheap French wines, which seems common to most persons in the general wine-trade in England. He cites testimony from a trade circular, with a reference to Balaam which does not seem applicable:—

"It would seem, in fact, as if the fates were against Mr. Gladstone and his changes. His endeavour has undoubtedly been to favour the wines of France in preference to those of Spain and Portugal; nevertheless, like the prophet of old, he has been constrained to bless those whom he was called to curse. His flowing rhetoric may take captive the minds of his countrymen, and his specious logic may mystify their understanding, but his thin wines fail to satisfy their English stomachs. For although in 1861 he persuaded them to swallow 2,229,028 gallons of French wine, in 1863 he could only get them to imbibe 1,939,555 gallons, being a reduction of 289,473 gallons, instead of an increase, as he anticipated; while during the same period the consumption of Port and Sherry had actually increased upwards of four hundred thousand gallons, namely, from 6,734,503 in 1861, up to 7,150,104 gallons in 1863, or 415,601 gallons of actual increase.' The following is an extract from the circular of another house dealing also to a great extent in French wines: 'The sale of light wines has disappointed the very sanguine expectations held by those who have gone into this class too exclusively. They find it a work of time to accustom the public palate, even for its summer drink, to the many descriptions now introduced to this country.'"

"A work of time?" Exactly. If there was less French wine sold the second and third years after the equalization of the duty, it was because dealers had overstocked their cellars, in anticipation of a larger demand than was immediately made. And if hotel-keepers now find that their guests do not drink the cheap wines of France, it is because the former will not allow them to do so but at a very dear rate. A recent trial showed us how wine, which had cost the importer a shilling a pint, was sold on a race-course at a guinea a bottle. The public thirst for good and cheap wine.

As a sample from another part of this historical wine-bin, we offer the following to the "tasting" of our readers:—

"The following account of the famous dispute arising out of the rival claims of Burgundy and Champagne may not be uninteresting. About the middle of the seventeenth century, a regular paper war was commenced in the French schools of science on the respective merits of Burgundy and



Champagne. The controversy arose in consequence of a candidate for medical honours choosing to maintain, in his inaugural thesis, that the wines of Burgundy were preferable to those of Champagne, and that the latter were irritating to the nerves, and productive of dangerous diseases, particularly gout. Of course the Faculty of Medicine at Rheims took up the defence of the Champagne wines, eulogising their purity, brightness, exquisite flavour and bouquet, their durability, and superiority to the growths of Burgundy. This produced a rejoinder from the pen of the Professor of the College of Beaune, and the subject was discussed with much warmth, in verse as well as prose, till the national disasters that accompanied the close of Louis XIV.'s reign directed the public attention to matters of greater importance. However, the controversy was afterwards continued, the world going on in other respects much the same notwithstanding, until 1773, about 130 years from the commencement of the dispute, when, in a thesis defended before the Faculty of Medicine at Paris, a verdict was ultimately pronounced in favour of the vintage of Champagne."

In both these works there is much that will amuse the general reader, and that may be practically useful and agreeable to two of his senses,—those of taste and smell.

*The Ballad-Book: a Selection of the Choicest British Ballads.* By William Allingham. Golden Treasury Series. (Macmillan & Co.)

THE series of which this volume forms a portion began with Mr. Palgrave's "Golden Treasury" of English poems and lyrics,—emphatically a good book, fitted for men of taste, as distinguished from the clever selections so frequently put forward by men of ability. Now comes 'The Ballad-Book,' "which," says the Preface, "is intended to present, for the delight of the lovers of poetry, some fourscore of the best Old Ballads, in at once the best and most authentic attainable form." Under the circumstances, it must be admitted that Mr. Allingham has made his selections fairly well; his space was limited; and the many beautiful and familiar faces that we miss could only have been included in a volume of greater size. So far well; and we regret that Mr. Allingham went any further. Had he stopped short when he had done his garnering, and arranged his materials in the decent order in which we find them, we should have had no reason to complain, and sensitive lovers of the early ballads might have read his book with safety. As it is, he has chosen to present himself to us as a compound of the loving critic, the lazy editor, and the original poet. As loving critic, he shows a commendable appreciation, a subdued enthusiasm for whatever is good and beautiful; as lazy editor, he deals somewhat harshly with the memories of such men as Percy, Ritson and Ellis. "The ballads which we give," writes Mr. Allingham, "have, one and all, no connexion of the slightest importance with history. Things that did really happen are, no doubt, shadowed forth in many of them, but with such a careless confusion of names, places and times, now thrice and thirty times confounded by alterations in course of oral transmission, various versions, personal and local adaptations, not to speak of editorial adaptations, that it is mere waste of time and patience to read (if any one ever does read) those grave disquisitions, historical and antiquarian, wherewith it has been the fashion to encumber many of these rudely picturesque and pathetic poems." Certainly, the historical and antiquarian disquisitions here so summarily dealt with, would have been out of place in a little volume like the present; but to deny their value and interest is quite another thing. It is too much the fashion to write

books *lolling*ly (if we may be allowed the expression),—to get one's information at second-hand, in small doses coated with sugar,—to look with smiles of elegant pity on the labours of the antiquary. Do not let us forget, however, the vast debt we owe to Percy, but for whose learned explorations the rich mines of English metrical romance might have been hidden to this day, and to his indefatigable successors. At a time when it was the habit to look upon such work as laborious trifling, they discovered riches which would certainly have been unappreciated had no editorial light been thrown upon them. The cumbrous antiquarianism itself lends a solemnity to things which might otherwise have appeared but idle; and even a learned squabble over a doubtful text served to show the public that the subjects of discussion were interesting to men of high acquirements and culture. Further, to read the "grave disquisitions" is far from being "a mere waste of time and trouble"; in such works as Scott's 'Minstrelsy of the Scottish Border' the explanatory matter is not the least attractive. We shall not, however, quarrel with Mr. Allingham on this head. It is in his character of original poet that we have most fault to find with him. He is fond of spoiling rough but honest originals with his own love for smoothness and grace, forgetting that it is quite as difficult a task to "touch up" the thistle as to paint the lily and adorn the rose. He is too fastidious,—is as angry with an ill rhyme as with a breach of decorum,—slices out whatever is not up to the standard of his modern taste,—sucks the pith out of strong verses, and blows in odour of roses,—mutilates with his delicate pen even the grand old ballad of 'Sir Patrick Spens.' It is rather too bad to talk sneeringly of editorial adaptations, and then to set to work with paste and scissors. True, there have been sinners in this respect before Mr. Allingham—sinners of a much more reckless and original tendency, who occasionally hit on something with the genuine ring in it: Jamieson, for instance. But we shall show that Mr. Allingham alters what is unobjectionable; and that very often, when he operates on what is bad, he merely succeeds in changing bad into worse. We waive the conviction that to doctor our old ballads, unless in cases where some connecting link is wanting to the narrative, is objectionable and unprofitable, generally resulting as fatally as the famous operation on the healthy athlete with bandy legs. We merely demand that such doctoring, if done at all, should be done well; at the same time expressing our opinion that Mr. Allingham, if he had had as complete a knowledge of his subject as his more learned predecessors, would have succeeded better.

We have commended Mr. Allingham for the good taste evinced in his selections; but there are one or two cases in which, we think, he is in error. Why, for instance, print the abominable thing called 'Hugh of Lincoln,' describing the atrocious cruelty of a Jewish maiden to a Christian child? The subject is nearly the same as the story put into the mouth of Chaucer's Prioress, whose sombre bigotry somewhat subdues the glaring ugliness of the details. Sickening, and calculated to produce bad feeling, 'Hugh of Lincoln' should have been suppressed; and if something dreadful was wanted instead, we might have had 'Sir Roland,' that marvellous ballad printed in Motherwell's collection, and suggested as the original whence Shakespeare gave the line,—

Childs Rowland to the dark tower came.

Again, what is there in 'The Frolicsome Duke, or the Tinker's Good Fortune,' that it should appear in a collection of the choicest ballads?

Its only merit is that it reminds us of Christopher Sly. If a humorous piece was wanted, would not the first part of 'The King and the Miller of Mansfield' have been preferable? That is a question of taste. No one, however, will question the super-excellent music and brisk humour of the 'Gaberlunzie Man,' sometimes attributed to the pen of King James the Fifth of Scotland, and first printed in Ramsay's 'Tea-Table Miscellany.' This piece, however, finds no place in 'The Ballad-Book.' Another bit of genuine humour—scarcely suitable, however, for Mr. Allingham's purpose—is so little known that we transcribe it here. It was taken down from the recitation of a gentleman in Riddesdale, and was first printed in Blackie & Son's 'Scottish Ballads.' We print the first verse literally, but in others suppress the iteration:

#### THE KEACH I' THE CREEL.

A fair young May went up the street,  
Some white fish for to buy;  
And a bonnie clerk's fa'en in love wi' her,  
And he's followed her by and by—ly;  
And he's followed her by and by.

"O where live ye, my bonnie lass,  
I pray thee tell to me;  
For gin the night were ever sae mirk,  
I wad come and visit thee—"

"O my father he aye locks the door,  
My nither keeps the key;  
And gin ye were ever sic a wily wight,  
Ye canna win in to me—"

But the clerk he had a true brother,  
And a wily wight was he;  
And he has made a lang ladder,  
Was thirty steps and three—

He has made a cleek but and a creel—  
A creel but and a pin;  
And he's away to the chimley-top,  
And he's letten the bonnie clerk in—

The auld wife, being not asleep,  
Heard something that was said;  
"I'll lay my life," quo' the silly auld wife,  
"There's a man i' our dochter's bed—"

The old man he gat owre the bed,  
To see if the thing was true;  
But she's ta'en the bonnie clerk in her arms,  
And cover'd him owre wi' blue—

"O where are ye gaun now, father," she says,  
"And where are ye gaun sae late?  
Ye've disturb'd me in my evening prayers,  
And O but they were sweet—"

"O ill betide ye, silly auld wife,  
And an ill death may ye die;  
She has the muckle bulk in her arms,  
And she's prayin' for you and me—"

The auld wife she got owre the bed,  
To see if the thing was true;  
But what the wrack took the auld wife's fit?  
For into the creel she flew—

The man that was at the chimley-top,  
Finding the creel was fu',  
He wrappit the rape round his left shoulther,  
And fast to him he drew—

"O help, O help, O hinny, now help;  
O help, O hinny, now;  
For him that ye aye wished me to,  
He's carryin' me off just now—"

"O if the foul thief's gotten ye,  
I wish he may keep his hand;  
For a' the lee lang winter nicht  
Ye'll never lie in your bed—"

He's towed her up, he's towed her down,  
He's gien her a richt down fa',  
Till every rib i' the auld wife's side  
Play'd a nick-nack on the wa—

O the blue, the bonnie, bonnie blue;  
And I wish the blue may do weel;  
And every auld wife that's aye jealous o' her dochter,  
May she get a good keach i' the creel.

There will be little question that this 'Keach i' the Creel,' strong as is the resemblance it bears to stories by both Boccaccio and Chaucer, is as unobjectionable as most of the old ballads in their genuine state. The 'Gaberlunzie Man,' with the exception of two lines, however, is quite innocent, and we wonder at its absence from this collection. In spite of certain remarks in the preface, it seems to us that the greater number of the selections in 'The Ballad-Book' belong, in strict justice, to the North; and undoubtedly those of avowedly Scottish origin surpass all the rest in poetic merit. Mr. Allingham seems to have had con-



siderable difficulty with his English specimens, and almost apologizes for inserting the 'Lyttell Geste of Robin Hood'—a rhyme which many will like.

Mr. Allingham describes the manner in which his labours have been conducted. "The set of ballads in our own volume," he writes, "is, we believe, much nearer to what the sung and recited ballads really were, at their best, than those which we have all accepted as the *Old Ballads* in the collections of Percy, Jamieson, Scott, and other editors. Many modern interpolations, confessed or obvious, are now left out, greatly, if we mistake not, to the improvement of the ballads. Where re-arrangement, or selection from different copies (freely practised by preceding editors), appeared desirable, it has been done with diligent examination of a large mass of materials, and with the most punctilious caution; and where the present editor found occasion, which was rarely, to supply some link, repair some dropt stitch, he has dealt merely with things neutral, carefully avoiding to foist in any touches of pseudo-antique, whether in incident, language or costume. A very few words are altered for manners' sake. *Substantially he has added nothing to the ballads.*" This has a promising and honest sound. Let us turn to the ballads themselves, and select one or two specimens for examination.

Our first sample shall be 'Sir Patrick Spens,' undoubtedly the finest of the old ballads, and perhaps the most ancient. The version given here is mainly that found in Scott's 'Minstrelsy'; but Mr. Allingham follows Buchan in describing the object of the voyage as the conveyance of the king's daughter to Norway, there to be crowned queen. Up to the middle of the poem our editor sins but little beyond a few verbal alterations—such as printing "hoisted" instead of "hoysed," and capriciously suppressing the capital stanza—

The first word that Sir Patrick read,  
See loud loud laughed he;  
The next word that Sir Patrick read,  
The tear blinded his e'e—

lines full, we think, of dramatic force and effect. But midway occur suppressions and alterations of the most capricious description; to show which fully we must give the final portions of the ballad in the two versions of Scott and Allingham. We begin with the return from Norway:—

*Scott's Version.*

They hadna sail'd a league, a league,  
A league but barely three,  
When the lift grew dark, and the wind blew loud,  
And gurly grew the sea.

The ankers brak, and the topmasts lap,  
It was sic a deadly storm;  
And the waves cam' o'er the broken ship,  
Till a' her sides were torn.

"O where will I get a gude sailor,  
To take my helm in hand,  
Till I get up to the tall top-mast,  
To see if I can spy land?"

"O here am I, a sailor gude,  
To take the helm in hand,  
Till you go up to the tall top-mast;  
But I fear you'll ne'er spy land."

He hadna gane a step, a step,  
A step but barely ane,  
When a bout flew out o' our goodly ship,  
And the salt sea it came in.

"Gae, fetch a web o' the silken clath,  
Another o' the twine,  
And wap them into our ship's side,  
And let nae the sea come in."

They fetch'd a web o' the silken clath,  
Another o' the twine,  
And they wapp'd them round that gude ship's side,  
But still the sea came in.

O laith, laith, were our gude Scots lords  
To weet their cork-heel'd shoon!  
But lang ere a' the play was play'd,  
They wat their hats aboon.

And mony was the feather bed  
That floated on the faem;  
And mony was the gude lord's son,  
That never mair came hame.

*The ladies wrang their fingers white,  
The maidens tore their hair,  
A' for the sake of their true loves—  
For them they'll see nae mair.*

O lang, lang may the ladies sit,  
Wi' their fans into their hand,  
Before they see Sir Patrick Spens  
Come sailing to the strand!

And lang, lang, may the maidens sit,  
With their goud kaims in their hair,  
A' waiting for their ain dear loves!  
For them they'll see nae mair.

Half owre, half owre to Aberdour,  
'Tis fifty fathoms deep,  
And there lies gude Sir Patrick Spens,  
Wi' the Scots lords at his feet!

*Allingham's Version.*

They hadna sail'd upon the sea  
A day but barely three,  
Till loud and boisterous grew the wind,  
And gurly grew the sea.

"O where will I get a gude sailor  
To tak' my helm in hand,  
Till I gae up to the tall topmast  
To see if I can spy land?"

"O here am I, a sailor gude,  
To tak' the helm in hand,  
Till you gae up to the tall topmast,—  
But I fear you'll ne'er spy land."

He hadna gane a step, a step,  
A step but barely ane,  
When a bolt flew out o' our goodly ship,  
And the salt sea it came in.

"Gae fetch a web o' the silken clath,  
Another o' the twine,  
And wap them into our ship's side,  
And letna the sea come in."

They fetch'd a web o' the silken clath,  
Another o' the twine,  
And they wapp'd them into that gude ship's side,  
But still the sea cam' in.

O laith, laith were our gude Scots lords  
To weet their milk-white hands;  
But lang ere a' the play was ower  
They wat their gouden bands.

O laith, laith were our gude Scots lords  
To weet their cork-heel'd shoon;  
But lang ere a' the play was play'd  
They wat their hats aboon.

O lang, lang may the ladies sit  
Wi' their fans into their hand,  
Before they see Sir Patrick Spens  
Come sailing to the land!

And lang, lang may the maidens sit,  
Wi' their goud kaims in their hair,  
Awaiting for their ain dear loves,  
For them they'll see nae mair.

Half over, half over to Aberdour,  
It's fifty fathoms deep;  
And there lies gude Sir Patrick Spens,  
Wi' the Scots lords at his feet.

We have italicized only those portions which Mr. Allingham has either altered or suppressed; and we appeal to our readers if any one of the alterations or suppressions is an improvement. "Loud and boisterous grew the wind," is a poor apology for the strong line in Scott's version; though possibly one is as genuine as the other. The seventh verse of the second version printed above is original, we presume, and is given to us instead of the lines—

And mony was the feather bed  
That floated on the faem!—

which add to the description, while Mr. Allingham's are tautological. In other cases Mr. Allingham is not nearly so gentle. His version of 'Young Beichan' is full of alterations, many of them for the better, but in one or two cases it is sadly at fault. It was a great mistake to slice out the last verse, which is full of stir and brilliance and bustle, and winds up the story merrily, as with a peal of music:—

Fy! gar a' our cooks mak' ready!  
Fy! gar a' our pipers play!  
Fy! gar trumpets gang thro' the town,  
That Lord Beichan is married twice in a day!

But Mr. Allingham's treatment is still more apparent in 'Sweet William's Ghost.' The editor cuts in two the ballad published by Ramsay, and does the same with Motherwell's 'William and Marjorie,' and then patches the two fragments together. In doing this, he entirely loses the fine iteration of such verses as—

O sweet Marg'ret! O dear Marg'ret!  
I pray thee speak to me—  
Give me my faith and troth, Marg'ret,  
As I gave it to thee!

and regales us instead with the following:—

O Marjorie sweet! O Marjorie dear!  
For faith and charitie,  
Will ye gie me back my faith and troth,  
That I gave once to thee?—

the last three lines of which are from Motherwell, and the first by Allingham.

But to prolong these instances is useless. We do not exaggerate in the slightest degree when we say that it is impossible to read many of Mr. Allingham's versions without either missing something that we esteem or finding something that we deem worthless. 'Tamlane' is spoiled by the omission of certain verses, which, though somewhat indelicate, are absolutely essential to the unity of the story; it would have been better either to have let the ballad alone or to have softened and printed the suppressed stanzas. In this, as in other cases, we do not for a moment question the difficulty of the task which Mr. Allingham has had to perform; our only regret is that he has performed it unsuccessfully. "On the general effect of his labours," he writes, "he would be content to leave the verdict either to half-a-dozen true knowers of English poetry (if so many could be found at one time) or else to any group of ordinary listeners, men, women and children, who care to listen to the like—such a group as ballads were made to please. Let, for example, 'Earl Mar's Daughter' be read as here given, or 'Young Redin,' or 'The Jolly Goshawk,' or 'Etric,' or 'Binnorie,' or 'Little Musgrave,' or 'Willie's Lady,' and also those versions of the same which are printed in any other collection." This challenge is fair. In the cases cited we confess that Mr. Allingham has some reason for self-congratulation. The ballads mentioned all demanded improvement of some sort, being more or less diffuse or disconnected; yet a careful perusal of the new version will lead to the detection of numerous alterations—trifling, no doubt, but significant—where alteration was quite superfluous.

After all, perhaps, this editing of old and familiar ballads is a thankless task; and unsatisfactorily as Mr. Allingham seems to have done his work, we can point to no living person who could have done it better.

*Our Convicts.* By Mary Carpenter. (Longman & Co.)

Few persons have earned a better right to a hearing on the treatment of criminals than Miss Carpenter. For more than fourteen years, as she reminds us incidentally in the preface to her new work, she has devoted herself to the rescue and reformation of larcenous and neglected children. Her devotion has been of the most thorough kind. While other ladies of reputation in Social Science have "taken a great interest" in their respective hobbies, and promoted them with tongue, pen and patronage in their intervals of leisure from other and more engrossing occupations or amusements, Miss Carpenter has simply given up her whole life to her chosen task. Sharing with Sarah Martin the great but painful advantage of perfect freedom from home duties, she put her hand to the plough several years ago, and has never looked back. The public is familiar with her as the pertinacious advocate of reformatory, industrial and ragged schools. In the small band, to whose determination the permanent establishment of reformatory and industrial schools is due, if Sydney Turner's name is foremost, Mary Carpenter's fills the second place; and if she has failed to complete her system by winning Parliamentary recognition

and support for ragged schools, the reason lies in the more than dubious soundness of the principles on which they rest. But the public advocacy of her schools, in books, articles and social science papers, has been Miss Carpenter's by-play and recreation; her real work lay in the schools themselves. When men and women of the right sort were wanted to prove that reformatories were practicable in fact, as well as pretty in theory, Miss Carpenter was one of the earliest volunteers. The Kingswood Reformatory (once the Kingswood College for training young ministers, established and fondly fostered by John Wesley—the visitor is still shown his room and his favourite walk in the garden) was mainly founded by her; and she founded it in her own thorough fashion by teaching and training, working and living with, the young thieves herself, in the capacity of volunteer Matron. When her work at Kingswood was ripe for consignment into other hands, she bought a fine old house in Bristol, known as "The Red Lodge," and turned it into a reformatory for girls, constituting herself Superintendent. Not satisfied yet, she presently bought another house and garden in the neighbourhood for a boys' industrial school. In these two institutions she finds her mission: her spare time being mainly given to a ragged school in a filthy back-slum of the city.

In her present work, however, Miss Carpenter crosses the border of her own special province, and discourses of adult criminals. Her work "led her," she says, "while testing the principles and system of management she had adopted in reference to children, to perceive how far these were applicable to men and women." She has therefore no records of personal experience to present, no revelations to make such as rather startled the public in the Prison Matron's account of 'Female Life in Prison.' It is not Miss Carpenter's fault that her account of the English convict system under Sir Joshua Jebb's directorship is only a *réchauffé* of old and superficial information. But we should have been glad of some recognition of the amendments introduced since the appointment of Col. Henderson, and the partial conversion of Sir George Grey to common-sense views, as manifested in the Penal Servitude Act of last session and his subsequent circular to Judges and Records.

Miss Carpenter's account of the English system would lead the reader to suppose that all the evils she describes are still flourishing under official patronage; whereas many improvements have already been made. It is very probable that the authorities are not yet aware how thorough and searching their reforms must be; and after the strange reluctance of the Home Office to acknowledge and remedy proved abuses, the critics of the Jebb discipline may naturally watch with suspicious vigilance for any symptoms of laxity and insincerity. But time will be needed before so complex a system can be remodelled, and Miss Carpenter, in her ardent admiration of Sir Walter Crofton and the Irish plan, piles her accusations against his English competitor, as though the accumulated errors of fifteen years could be remedied in half as many months. She is too warm a partisan to be an impartial judge. After giving, for instance, an account of the outbreak at Portland last summer, which ensued on the new director's curtailment of Sir J. Jebb's luxurious dietary, she adds,—"Any person experienced in the management of large institutions would need no further proof than the facts here alluded to that the convict prisons are conducted in a manner which is most unsatisfactory. The possibility of mutinies and outbreaks on an organized plan at once indicates that an entire

change in the whole system is necessary." Apparently she is unaware that the very facts she has cited, the common sense (however tardy) shown in reducing the felon's creature comforts, and the vigour with which their revolt was suppressed, prove that some of the reforms she demands have been begun in earnest, and that much of her criticism is consequently out of date.

The problem—Given a convict, to find out how to restore him to society after five, or more, years' incarceration improved by his treatment—has probably been solved by Sir Walter Crofton. Few people understand the peculiar difficulty of the task. If for "better" we read "no worse," the problem would still be hard enough. Unless the good-will and co-operation of the prisoner be secured, reformation is out of the question. But there are peculiarities in the nature of convicts which render this end extremely difficult of attainment. A spiteful vindictiveness against society is universally prevalent among them. "I wanted other people to feel some of the sufferings which I was enduring," was the reason which a convict in Pentonville gave for keeping a whole family on the tenter-hooks of suspense by his contradictory lies about the fate of a will which he had stolen. Nine out of ten of them, moreover, are firmly convinced, commonly on the most frivolous grounds, that they have been unjustly treated. A single mistake, for instance, however unimportant, in the evidence against them constitutes a rankling grievance. There is great difficulty besides in preventing ill blood between convicts and warders—the monotony of their confinement rendering the former sensitive and irritable in the extreme. Yet, unless these difficulties are overcome and the convicts won over to genuine submission, their penal servitude will inevitably make them harder and more desperate than ever. Sir J. Jebb tried to solve the problem by bribery and corruption, by light work, lax discipline, bounteous fare, and high gratuities; but he only incurred the insolent contempt of the convicts, in addition to their spiteful rancour, besides destroying the deterrent power of his prisons. Yet the most deterrent is likewise the most reformatory system. The path to genuine reformation lies through hard struggles and bitter suffering. Not less for his own sake than for an example to others, the convict's discipline should be of iron rigour. A system which, though stern, shall conciliate instead of exasperating, and leave ample room for reformatory influences, is what we want. We believe that the Irish system supplies the want; but its machinery is complex, and in some parts delicate, and it requires men of special qualifications to work it with success.

But assuming that the right discipline for our convict prisons is at last in action, we have still in a great measure to accomplish the task of fitting those prisons into their right place in the penal system. It is obvious that all our prisoners belong to one or other of two classes; they are either chance offenders or regular criminals. The treatment proper for the latter is unsuitable and unnecessary for the former. For the professional rogue we want an elaborate reformatory machinery; for the incidental offender, whose delinquency is the result of passion, sudden temptation or vice, a simpler and more penitential discipline—probably some modification of the separate system—will suffice. In short, we want the convict prison for the regular felon, the common gaol for the casual transgressor. That the two classes are already, in some measure, consigned to the prison proper for them, is the result of chance rather than of design. In the early days of

transportation, contractors were readily found to export our rogues free of charge. The felon trade was, in fact, a profitable business. The labour of the felons during the term of their sentences was granted to the contractors, and they sold them in open auction to the Virginian planters. By degrees, however, the profits of the trade diminished, and the contractors began to demand a bounty on their exports. The magistrates contrived to shift the payment of this bounty from the local rates to the public treasury; and, in consequence, when the War of Independence put an end to the contractor's business, the Government found all the transports thrown on their hands. Hence arose the distinction, purely accidental in its origin, between "Government convicts" and ordinary prisoners. It is quite time that this accidental should be superseded by a real distinction. All regular criminals should be swept into the class of Government convicts, and casual crime left to the jurisdiction of the local Justices. This distinction is, in fact, the foundation-stone on which our amended penal system should be built. It will involve considerable but very feasible changes in our criminal law. The old and now artificial classification of crimes into misdemeanors, larcenies, and felonies, should give place to the truer distinction we propose. If the old names are kept, felony might signify professional, and misdemeanor incidental, crime. The nature of the offence will indicate under what category it should be classed; and when once the classification is adopted in our jurisprudence, it should be compulsory on the Judges to prescribe penal servitude for all felonies and imprisonment for all misdemeanors. It would be necessary, of course, to abolish the present limitation of imprisonment to two years; for, under the new nomenclature, misdemeanors would include many heinous crimes, such as rape and manslaughter. Experience, too, would doubtless prove the necessity for various modifications of the main principle; thus, it would probably be expedient that the misdemeanor of a quondam felon should count and be punished as a felony.

Another reform, almost as necessary as this new classification, is this: that each fresh offence should incur a longer sentence than the last, according to a certain fixed scale. The necessity for sentences progressive in severity is universally acknowledged; but the difficulty of identifying the culprit, and ascertaining his previous career, is the great bar to their systematic adoption. At present, hundreds of scoundrels are sentenced every week to short imprisonments, who, if their antecedents were known, would incur long terms of penal servitude. "There is," says the Governor of Holloway Prison, quoted by Miss Carpenter, "great difficulty in discovering previous convictions, particularly in the case of the old incorrigible thief or the clever thief. He escapes the former conviction better than a man who has been seldom in prison; and that class generally travel from county to county, or from one prison to another, and their former convictions are never brought to light against them." The remedy proposed by Miss Carpenter and her friends is "a general and uniform system of registration of criminals, including the use of photographs to establish identity." As the number of persons proceeded against in England and Wales, by indictment or summarily, is about 450,000 a year, the registrars of criminals would have no sinecure. As a simpler provisional plan, why should not all culprits, of whom nothing is known, be required, after conviction, to prove that their previous character was good, and, in case of their failure or refusal to do this, be dealt with on the assumption



that they have been convicted at least once before?

#### NEW NOVELS.

*How to Manage It: a Novel.* By Iltudus Thomas Prichard (late Bengal Army). 3 vols. (Bentley.)

A novel about the Indian mutiny is well timed. Seven years have rolled by since the terrible catastrophes which followed so closely upon our successful struggle with Russia, and many people who could scarcely have endured any allusion to the subject at an earlier period, can now apply their minds calmly to the study of that brief but ever memorable episode. Seven years have been allowed, as if by tacit consent, to elapse, and now, almost at the same moment, we have a 'History of the Mutiny,' a promised 'Story of Cawnpore,' and a descriptive novel from the pen of one who, like Æneas of old, has seen the sad things that he describes. Mr. Prichard tells us that his tale is no romance, but, on the contrary, contains much more of truth than of fiction; and that, although the personages are not likenesses or caricatures of individuals, they are intended as genuine types, and most of their adventures are faithfully copied from incidents that really occurred. Every ludicrous mistake, every cold, heartless despatch from Brigadier or Commissioner, had its counterpart, perhaps its hundreds of counterparts, in the real history of the times; and in passages which seem merely satirical the author only gives an artistic portraiture of events within his own knowledge. Such is the allegation of Mr. Prichard, and it is by the manner in which his profession is carried out that readers well informed on Indian questions will test the historical value of his work. Our own particular duty in the matter does not involve such grave responsibility. In reviewing this novel, as a novel, we cannot be expected to enter very minutely into the political and social difficulties which have agitated the Indian peninsula. Still, it is impossible to read these pages without forming some sort of judgment, and we are bound to say that Mr. Prichard's views seem to be those of an enlarged and reflective mind. As an officer in the army of "John Company," he might have been expected to be rather hard upon the civilians; but no, he disdains class prejudices, and distributes his blows impartially, so that Brigadiers Cartwright and Littlesole fare no better in his hands than the Hon. George Gregory and Quintilian Edward Dormouse, Esq., C.S. The weaknesses, follies and shortcomings of every class are stripped and exposed with unsparring hand; and it fares ill with any one, whether native or European, civilian or military, who falls under Mr. Prichard's keen and unerring sarcasm.

As a novel, 'How to Manage It' is all that can be desired. The author has wisely abstained from dwelling too much on melancholy scenes. That there are such scenes in the book, and many of them, follows necessarily from the nature of the subject; but they are judiciously interspersed with local descriptions and interesting photographs of native and Anglo-Indian character. Instead of being driven to the verge of insanity by a continued succession of tragic events, the reader is relieved by frequent changes, and feels more ready to laugh than to cry when he has got to the end of the book. Some portions of the narrative are exquisitely ludicrous, and the whole gives evidence of a careful study of human nature. One or two of the chapters might be extracted and published as distinct sketches, like those of Washington Irving or "Boz"; and Messrs. Cork, Screw & Co., of the "Europe Shop," or Mr. Gregory, C.S., might perhaps become as famous as Rip Van Winkle. Nor must we forget to mention, especially, for the behoof of our lady readers, that the sentimental element is not neglected. Two very lovely heroines there are, one the denizen of a zenana, the other the ornament and pride of an English family. We weep for Leila; we sympathize and rejoice with Amy, and a more genuine English heroine than the latter we have seldom met with. It would be difficult to find more affecting scenes than the death of Harley in the desert, or that of Leila under the fretted dome of the Nawab's palace.

We are restrained from entering minutely into the analysis of this novel by a conscientious desire to avoid revealing the author's secrets. In a mere sensation story no difficulty of the kind arises; for the one idea of the book is generally twisted in and out to such an extent that we may undo several coils without cutting the inner and final knot. It is not so in a novel of real life, like that with which we now have to deal. Here the plot is simple, and the incidents, however startling, are those which pertain naturally to the subject. If we attempt to give an idea of the story, we shall tell something that should not be told, and thus spoil the pleasure of some of our fellow-countrymen. We pause, therefore, on the threshold, although it costs us no slight effort to do so, and we commend 'How to Manage It' to our readers, as a book presenting an instructive picture of a most extraordinary period, and surpassing most novels that we have seen in humour, pathos, vigour and honesty of purpose.

*Dunmara.* By Ruth Murray. 3 vols. (Smith, Elder & Co.)

'Dunmara' is an interesting novel, provided with a good plot, and containing many spirited passages. If it displays a fault, that fault is a tendency to rhapsodize, which the author would do well to keep within due bounds in future. In the early part of the narrative we are introduced to Ellen or Helenita, a young lady brought up in Spain, but of Irish extraction, who is coming to England to try her fortune as an artist. She is provided with letters of introduction to a distinguished painter in London; but she is wrecked, and finds her way to Dunmara Castle, in Ireland, where she is installed as the guardian of a lady of weak intellect, the sister of Egbert Aungier, the Lord of Dunmara. The afflicted lady (whose name is Rowena) immediately addresses Ellen by the Spanish name of Dolores, and seems to recognize her as an old friend who has come back after a long absence. It soon appears that this is not entirely a freak of madness, for Ellen finds the name Dolores deeply carved on a tree in the park; and, from this and other circumstances, an irresistible feeling comes over her that her fate is bound up in some way with that of the Irish family with which she has become acquainted. It must be mentioned that she believes her father to be dead, that her mother died when she was an infant, and that she knows nothing of her origin beyond the fact that her father was an Irishman of the name of Wilde. After a time, poor Rowena falls ill, and it is clear that death is soon to put a period to her sufferings. Seeing her end approaching, she collects her thoughts by a violent effort, and, with her last breath, puts Ellen in possession of the story of her birth; she also gives her certain papers which she has kept concealed with all the cunning of madness, and from these papers it appears that the Aungiers were disinherited by their father, and that Ellen is mistress of Dunmara.

So far we have a compact little plot, well put together and carefully unravelled; but it is curious enough that the best part of the story comes after these discoveries. Ellen's generosity at once prompts her to resign the property; but a singular scruple induces her also to resign the love of Egbert Aungier: so there is a serious misunderstanding, and the two lovers rush frantically into the outer world to forget one another's selfishness. The steps by which they are ultimately brought together again are so unexpected and original that it would be a pity to destroy the reader's pleasure by divulging them; but we shall do no harm by saying that Ellen goes to London, and struggles hard to maintain herself while she completes her education as an artist. Here the author seizes with advantage the opportunity of giving us a picture of the "West London School of Art," its ways and its inmates. Her sketches of the various classes of young ladies who aspire to use the pencil—some from real love of Art, some from vanity, others as a matter of plodding business—are graphic and amusing; and we have little doubt that Miss Ruth Murray has been to South Kensington to get her studies from the life. Felicia Rothwell, the fair, proud girl of sixteen,

who says that wives are mere slaves, and vows that she will never marry, is capitally drawn, and the character is, doubtless, true to nature. Wait a little, fair Felicia, wait till you are eighteen years old, and you will change your tone considerably. The inevitable will appear in the form of a handsome guardsman or an interesting curate, and you—even you—will consent to be a slave like the rest! If there is humour in the description of the school, there is pathos in Ellen's lonely garret. One particular night-scene is very pretty and touching; no one can read the passage without sympathizing with the weary young student, who struggles long and in vain for an idea, but, at last, seeing her own earnest face in the glass, is inspired with the thought of taking it as a study of "Patience." Upon the whole, 'Dunmara' is a satisfactory book, though it must be admitted that it is a little heavy in the opening scenes.

*Singed Moths: a City Romance.* By C. J. Collins. 3 vols. (Maxwell & Co.)

A few months ago we took occasion, in noticing a former work of this prolific author, to remark that he was scarcely going on the right tack to become a finished novelist. The present work, although by no means destitute of spirit or invention, shows the same want of discriminating selection, the same hankering after startling effects at any cost, that we lamented in reviewing his novel entitled 'The Man in Chains.' Sir Robert and Lady Smuggle-fuss and their set at Streatham can scarcely be considered fair types of the mercantile aristocracy of this country, which has been known to produce striking specimens of intellectual cultivation, as well as permanent and colossal fortunes. In a word, Mr. Collins would seem to have made a hasty mixture of obsolete and existing materials, and to have laboured under the delusion that the present members of our City guilds are made of the same stuff as the old Cordwainers and Fishmongers whose corporate designations they continue to bear. The position of Henry Nettleford, who is brought up as a gentleman at Eton and Oxford while his father picks rags and gathers bones on Tower Hill, is utterly wild and improbable; and the fine language and deep philosophy of the old marine-store dealer are quite as much out of place in the rag-and-bone shop as the expressions "we was" and "you wasn't" in the sheriff's sumptuous villa. Some amusement is extracted from the character of the Nabob, Darsham Typos Ghurr, who marries the sheriff's daughter, and frightens her into a separation by his insane jealousy and his unreasonable objection to red petticoats. The secret of the plot is well kept till the proper crisis arrives; but it is not much of a secret after all, and its whole value is based on the improbable supposition that an Englishman of position can marry his deceased wife's sister without knowing the union to be illegal. The "Hunchback of Tower Hill" turns out a very important personage in the combination of events; but he does not prove so interesting individually as we are prepared to expect when we first meet him. A little industry, thought, and self-denial may enable Mr. Collins to write a novel quite as original as the present, and infinitely less exposed to the assaults of the critic.

*Nelly Miles: a Tale of Real Life.* By Rae Rae. (Newby.)

This is a pleasant story, without much plot, but with a natural and interesting narrative. The events are supposed to have occurred many years ago, when highwaymen haunted the Dover Road, and press-gangs prowled about with the view of kidnapping honest yeomen. Some of the incidents are founded on these ancient and salutary institutions of our country, and the latter part of the story is enlivened with a number of Rhenish legends. These legends are well told, and they are brought in naturally enough, as Harry Maxwell, the lover of Nelly and hero of the story, goes over to Germany to pay a visit to his maternal grandfather, who is a merchant of Frankfurt. We regret to say that, while he is enjoying himself to his heart's content in Rheinland, he very nearly kills poor Nelly by alluding to a pretty German cousin in one of his letters. Young



men ought not to make such mistakes; but somehow or other they do. The marriage of the squire's son with the daughter of a tenant farmer is a less probable circumstance, and leads us to doubt whether 'Nelly Miles' is indeed 'A Tale of Real Life.'

#### OUR LIBRARY TABLE.

*A History of the World, from the Earliest Records to the Present Time.* By Philip Smith, B.A. Vol. II. *Ancient History. From the Accession of Philip of Macedon to the Roman Conquest of Carthage and Asia.* (Walton & Maberly.)—That portion of the history of the world which comes under the head of Ancient History will occupy three, instead of two volumes of Mr. Smith's work. We may, therefore, content ourselves with recording here the appearance of the second volume, which completes two-thirds of the introductory part. It comprises a period extending from the year 359 B.C. to 129 B.C., and the narrative of these little more than two centuries and a quarter of the world's history is contained in between five and six hundred pages. If the details be considered, the space allotted to them will not be thought too large; they include the glory and shame of the Macedonian dynasty, the last years of liberty in Greece, the rise and growth of Roman power in Italy, and the conquests effected by its means in Greece and Africa. The three Punic Wars form the staple of the most brilliant historical descriptions in this portion of a volume which concludes with the death of the younger Scipio, and the formation of the high-sounding "Province of Asia." In dealing with these subjects, the author has, if possible, shown even more skill and aptitude than before in exercising his power of condensation; and his style is equal to the subject, lending that subject, what it often lacks, an attractive grace. We may add, that Mr. Smith belongs to the class of historians who treat of regal Rome as legend,—to be read, but not credited, save in certain ascertained few and dry facts. As an example of how a summary may be written with fullness, and the events even commented on, we recommend this portion of the second volume to the notice and admiration of all readers.

*New Entozootic Malady: Observations on the Probable Introduction of this Formidable Disease, and on the Almost Inevitable Increase of Parasitic Diseases in General as a Consequence of the Proposed Extensive Utilization of Sewage.* By T. Spencer Cobbold, M.D.—We fear Dr. Cobbold, eminent although he be as a helminthologist, will not fail to be compared to the old lady who endeavoured to stop the tide with her mop, by the publication of this pamphlet, in which he insists on the probability of the vast increase of worm-diseases in the human frame to be occasioned by the distribution of the eggs of these insidious animals over our farms by the adoption of the plans for the utilization of sewage now so widely in vogue. Not content with denouncing such results as likely to occur in the case of the various species to which the inhabitants of these islands are already subject, especially the two large ordinary tapeworms, Dr. Cobbold conjures up the possibility of the terrible bilharzia, which infests the blood-vessels of the natives of East and South Africa, becoming naturalized amongst us, from the fact that the disease produced by this worm has been recognized in one or two persons who have returned from the Cape and Natal, and that he had himself removed "the fully-developed sexually mature parasite from the body of an animal supposed to be very closely allied to man. I mean, of course, one of the monkeys." Dr. Cobbold's nostrum against such a state of things is expressed in his belief "that, before very long, the leading men of our public institutions will be convinced that the social advantages to be derived from the delivery of public lectures on the subject are calculated to do more than counterbalance the (imaginary) disagreeable effects hitherto anticipated from this source."

*Barefooted Birdie: a Simple Tale for Christmas.* By T. O'T. Edited by Charles Felix. (Saunders, Otley & Co.)—Another tale for Christmas, published several days after the opening of the New Year! One-third of the book in which it appears consists

of its publishers' list of works on sale. We are, therefore, in a position to class the volume amongst works of fiction, or to regard it as one of those commercial publications which do not fall within the cognizance of literary criticism. In kindness to the author of the tale, and also to the author's editor, we will take the latter course, and merely say that 'Barefooted Birdie' does not contribute much to the attractions of the catalogue which it introduces to the notice of readers.

*The Childhood and Schoolroom-Hours of Royal Children.* By Julia Luard. (Groombridge & Sons.)—If the author of this volume could have compressed her materials into smaller space, the volume would have been improved. The promise in the title-page should have been more strictly kept; for the subject is a good one, and likely to interest the little folk for whom the work is designed. But Miss Luard roams too discursively into general history; she does her roaming gracefully enough, but her listeners have to wait the while for that main thread of the story for which alone they can be expected to care. The materials for a history of royal schoolroom life may not be very abundant; but with skilful handling they could be rendered interesting and edifying, and a brief book, keeping close to its theme, would be preferable to a thick one abounding in digressions. Miss Luard shows sufficient ability in a large book to make us regret she did not find leisure enough to make a small one of it.

*Moral Statistics of England, compared with the Moral Statistics of France, according to the Reports of the Administration of Criminal Justice in England and France, the Police Reports of London, Liverpool, Manchester, the Trials at the Central Criminal Court, and various other Administrative and Judiciary Documents.* By A. M. Guerry. (Baillière & Co.)—This work has been crowned by the French Academy of Sciences. The title-page is a good summary of its contents and description of its purposes. Appended to it is an Atlas, the maps in which represent the general results of the statistical tables on the numbers in which these results are founded; the author holding, with Sir John Herschel, that numerical precision is the very soul of science. From these maps we learn that for crimes against the person, the Isle of Wight is among the worst famed places, and Yorkshire, the best in England; the worst of all is Middlesex, the best reputed Merionethshire. In France, Corsica is as wicked as any three of her continental provinces. In offences against property in England, Middlesex is again at the head of the poll for infamy; Cardiganshire the "wooden spoon" in the roll of ill-doers, but, consequently, at the head of the poll of the righteous. In France, the corresponding places are taken by the Department of the Seine, and that of Creuse. In murders, Derbyshire reckons the greatest numbers, Caernarvonshire the least; while in France, Corsica has the heaviest responsibility of blood, and Mayenne the lightest. For acts of dishonouring violence against females, Chester and Caermarthen here, and Vaucluse and Creuse, in France, are at the extremes of the black list; while for domestic thefts, with us, Middlesex is, of course, the guiltiest, not because the people are most addicted to picking and stealing, but because it is there that rascals most do congregate; for which reason the Department of the Seine is richest in French thieves. With us, Cambridgeshire yields the greatest amount of incendiary fires; over the water, it is the Department of the Aube. Middlesex is set down as the best taught, which would seem to show that education upsets our ideas of *neum and tuum*; but the Bas Rhin enjoys the enlightened pre-eminence in France, where the suicides are most frequent in the capital department, and least so in Avignon. The compiler does not give a comparative suicidal map of England, which may be a compliment to us or otherwise. This is altogether a very important work; but it would lead us too far to examine all the data on which the results are given.

*The Cruise of the R.Y.S. 'Eva.'* By Arthur Kavanagh. With Frontispiece and Sixteen Tinted Illustrations. (Dublin, Hodges, Smith & Co.)—Mr. Kavanagh was induced, he says, to put pen to paper by a hint in the *Field* to the effect that

the experiences of a yachtman would be welcome to the public. His are here put forward in a good-humoured, self-complacent style,—showing a disposition to make the most of trifles, and to strengthen the pages of an uneventful and meagre narrative by tales of past adventure which have little to do with the *Eva*, or any consort in whose company she sailed or anchored among the isles of Greece, whither Mr. Kavanagh went, with dogs and guns, bent on sport, not an incident of which is spared the reader. It was not to be expected that such a tale could be told without those pleasantries of language which we cannot help finding rather dreary. Gibraltar, for instance, is called the "jolly, dear old rock."—Mr. Kavanagh starting thereon into a description which is about as odd an example of entanglement as we recollect. There is no offence, it must be distinctly said, in this book; but there is nothing in it which tempts us to quotation.

*From Dawn to Dark in Italy: a Tale of the Reformation of the Sixteenth Century.* (Religious Tract Society.)—That societies which have for their object the promotion of the Christian faith have taken to themselves arms of the sensational and melo-dramatic sort, seeking to fight Satan with his own weapons, is no news; and, however much people may regret the practice, we must accept it as it is. The book before us deals with "Inquisitions," "nuncios," "dark-browed monks," angelic female Lutherans, "Di Montalios," and "Francescos," in the usual way. The objects of the work are to display the growth of Protestantism in Italy in the sixteenth century, and to depict its apparent decay ere that century was ended. The writer says that the best historical authorities have been consulted with regard to his book, and we are not disposed to question the assertion; we doubt, considerably, however, if the simple and unvarnished truth of the subject, divested of theatrical trappings, would not have served the ends of the publishers better than the best historical and sensational novel can do. No wise man will put white paint upon a lily. In a sketchy way of describing scenery the author does not write badly, but his manner of dealing with flesh and blood is stilted.

*Homer's Leaves.*—[*Homerische Blätter*, von Immanuel Bekker.] (Bonn, Marcus; London, Nutt.)—As a supplement to his edition of the *Iliad* and the *Odyssey*, published in 1858, the celebrated Hellenist, Immanuel Bekker, has collected into one volume upwards of thirty papers connected with Homeric criticism, which have already appeared in the various periodical publications devoted to classical literature. As an editor of ancient texts Dr. Bekker has long been celebrated, not only as one of the acutest verbal critics, but as one who is most chary of his words. As Suawarrow in 'Don Juan' made no answer, but took the city, so does Immanuel Bekker make his emendation without wasting words in discussing its propriety. His abstinence from discursiveness pursues him into these "Leaves,"—most of which are occupied with subtleties of verbal criticism; doctrines most laconically expressed being supported by copious quotations, sometimes by long lists. For instance, a paper more than 30 pages long contains (to the best of Dr. Bekker's belief) all the essential differences between the Clarke-Ernesti *Iliad* of 1759 and the Wolfian of 1804, without so much as a word of comment. Another long table proves, as palpably as the worth of the pudding is proved by eating, the fondness of Homer for the frequent recurrence of similar sounds, whether this be obtained by paronomasia, parenthesis, epallia, epanalepsis, epizeuxis, or—rhyme. One paper is, of course, devoted to the digamma. Dr. Bekker enunciates the doctrine that, in its downward course to nonentity, this ancient letter, originally like the German *w*, reached a condition in which it was only a vowel with respect to the word which it commenced, while it was a consonant with reference to the word preceding, causing a position or preventing an hiatus. A strong argument in favour of this doctrine is supplied by the word *oîla*, which, occurring nearly three hundred times aggregately in the *Iliad* and *Odyssey*, almost universally demands or tolerates the digamma, and yet, although a perfect tense, shows no trace of a redupli-

cation. A very interesting paper is occupied with some curious metrical statistics. In the edition of Homer that preceded Dr. Bekker's last, the number of lines in the first book of the *Iliad* beginning with a dactyl was 389, while those beginning with a spondee amounted to no more than 222. The second book gave 501 dactyls, in the first place, to 376 spondees; the third and fourth respectively 316 and 324 dactyls to 145 and 220 spondees. The cause of the preponderance of the dactyl is ascribed by Dr. Bekker to a necessity of the language, not to the predilection of the poet, who constantly shows his preference for spondees by the various and frequent efforts he makes to obtain them where possible. Thus, *ἔστω τοι, παῖρ, ἐν ἡρώεσσιν*, are instances of different expedients, more or less violent, for the introduction of spondees; and when two forms present themselves, a dactylic and a spondaic, it is found that the poet chooses the latter. To the class of students who relish discussions of this kind, the 'Homeric Leaves' of Immanuel Bekker supply a dainty banquet.

We have on our table New Editions of Mr. Tytler's *History of Scotland*, in four volumes (Edinburgh, Nimmo),—and Vol. III. of Miss Agnes Strickland's *Lives of the Queens of England* (Bell & Daldy). In Reprints we have before us Capt. L. J. Trotter's *Studies in Biography* (Moxon & Co.),—*The Laryngoscope, Directions for its Use, and Practical Illustrations of its Value in the Diagnosis and Treatment of Diseases of the Throat and Nose*, Two Lectures, by Dr. Johnson (Hardwicke),—*The Fireaid Hymn-Book, containing Selected and Original Hymns*, compiled by Martha Braithwaite (Hamilton),—*The Jewish Temple and the Christian Church, a Series of Discourses on the Epistle to the Hebrews*, by R. W. Dale (Jackson, Walford & Hodder),—*A Book of Characters, selected from the Writings of Overbury, Earle and Butler* (Edinburgh, Nimmo),—and *Middle Class Education, an Address*, by the Rev. John Henn (Manchester, Cave & Sever). Our Translations include *Luther's Letters to Women*, collected by Dr. K. Zimmermann, translated by Mrs. Malcolm (Chapman & Hall),—*Undine, a Tale*, by Friedrich, Baron de La Motte-Fouqué, translated from the German by Anne Burden (Belfast, Mayne),—and *High Farming without Manure, Six Lectures on Agriculture, delivered at the Experimental Farm at Vincennes*, by M. George Ville (Oliver),—a Second Edition of *The Poet's Death, and other Poems*, by W. Webb (Mowles),—and a Third Edition of *Chymical, Natural and Physical Magic*, by Septimus Piesse (Longman). The following Year-Books and Almanacs for 1865 have been published: Thom's *Irish Almanac and Official Directory* (Dublin, Thom),—*The Essex Almanac* (Chelmsford, Meggy & Chalk),—*The British Journal Photographic Almanac*, edited by J. T. Taylor (Greenwood),—*The Garden Oracle, and Floricultural Year-Book and Almanac*, edited by Shirley Hibberd (Groombridge),—*The Brown Book* (Saunders, Otley & Co.),—and Abbott, Barton & Co.'s *Sheet Almanac*.

## LIST OF NEW BOOKS.

Ainsworth's *Constable of the Tower*, 4th ed. cr. 8vo. 2/6 bds.  
Arnold (Thos.), *Life of*, by Worbesie, 2nd ed. cr. 8vo. 3/6 cl.  
Alexander's *St. Paul at Athens*, 6s. 8/6 cl.  
Beattie's *Poems and Goldsmith's Plays* (Nimmo's red-line ed.) 6/6  
Birch and Robinson's *Colonial Office List*, 1865, 8vo. 6/6 cl.  
Blake's *The Hammonds of Holyrood*, 3 vols. cr. 8vo. 3/6 cl.  
Buchheim's *German Plays*, Parts 1 and 2, 1 vol. 18mo. 4/6 cl.  
Buchheim's *Modern German Plays*, Part 3, 12mo. 2/6 cl. swd.  
Buchheim's *Modern French Plays*, Part 2, 2/6 cl. (complete 4/6 cl.)  
Byron's *Paid in Full*, cr. 8vo. 3/6 cl.  
Capital Punishment, *Is it Defensible?* by Philander, 2/6 cl.  
Conquest (The), or Gained by Death, by M. L., cr. 8vo. 10/6 cl.  
Curling's *Entrée Leigh*, 2 vols. cr. 8vo. 2/6 cl.  
Delmar's *Village Life in Switzerland*, post 8vo. 9/6 cl.  
Dennis's *Evenings in Arcadia*, post 8vo. 9/6 cl.  
Dickens's *Our Mutual Friend*, Vol. 1, demy 8vo. 11/6 cl.  
Donaldson's *History of Christian Literature*, Vol. 1, 8vo. 10/6 cl.  
Douglas's *Soldiering in Sunshine and Storm*, cr. 8vo. 6/6 cl.  
Egan's *Flower of the Flock*, 3 vols. post 8vo. 3/6 cl.  
Fawcett's *Manual of Political Economy*, and edit. cr. 8vo. 12/6 cl.  
Gannon's *Franchise Marriage*, cr. 8vo. 7/6 cl.  
Gosse's *Year at the Shore*, coloured plates, cr. 8vo. 9/6 cl.  
Guthrie's *Speaking to the Heart*, 12mo. 2/6 cl.  
Hemryng's *The Orange Girl*, 8vo. 2/6 bds.  
Hillier's *Handbook of Skin Diseases*, sm. 8vo. 7/6 cl.  
Horn's *Lives of Archbishops of Canterbury*, Vols. 3 & 4, 8vo. 30/6 cl.  
Hours of Quiet Thought, Introduction by Gillilan, 8vo. 3/6 cl.  
Irvine's (Edward) *Collected Writings* (5 vols.), Vol. 3, 8vo. 12/6 cl.  
Isabier's *Circle Euclid*, 6s. 8/6 cl.  
Kinloch's *College of Christian Doctrine*, 3rd ed. 8vo. 2/6 cl.  
Knighton's *Eliza's Story, or Life of an Eastern Queen*, 7/6 cl.  
Le Morte Arthur, edit. by Furnival, cr. 8vo. 7/6 cl.  
Lyttton's (Edward) *Poems*, new ed. post 8vo. 10/6 cl.  
Mac's *History of a Bit of Bread*, 6s. (Animals), 8vo. 4/6 cl.  
Manning's *Essays on Religion and Literature*, 8vo. 10/6 cl.  
Molière Characters, by Cowden Clark, cr. 8vo. 7/6 cl.  
Parker (Thos.), *Lessons from the World of Matter*, post 8vo. 7/6 cl.

Poyer's *St. Thomas à Becket*, Poems, post 8vo. 9/6 cl.  
Poli to the Fest, 3 vols. cr. 8vo. 2/6 cl.  
Railway Lib.: *Fonblanque's Man of Fortune*, 12mo. 2/6 bds.  
Reid's *Intellectual Powers of Man*, new ed. cr. 8vo. 5/6 cl.  
Remarkable Convictions, by a Writer to the Signet, post 8vo. 10/6 cl.  
Russet in Provence, and other Tales of Mystery, 12mo. 3/6 cl.  
Singleton's *Realised Wishes*, sm. cr. 8vo. 3/6 cl.  
Short American Tramp, by Editor of 'Life in Normandy', 8vo. 12/6 cl.  
Thompson's *Heaven on Earth*, 12mo. 1/6 cl.  
Thomson's *The English Schoolroom*, post 8vo. 6/6 cl.  
Thorvaldsen, *Life of*, tr. from Danish, by Barnard, post 8vo. 9/6 cl.  
Tony Butler, 3 vols. post 8vo. 3/6 cl.  
Travels by 'Umbras', demy 8vo. 10/6 cl.  
Usher's *Journey from London to Persepolis*, col. plates, 48/6 cl.  
Williams and Gauntlett's *Christmas Minstrelsy*, 4to. 5/6 cl.

## THE HOLY SEPULCHRE.

Langham Place, Jan. 17, 1865.

THE writer of the article on Smith's 'Dictionary of the Bible' in the October number of the *Quarterly Review* pauses in the middle of his narrative to demolish my Jerusalem theories. I have, of course, no reason to complain of being so attacked: it is rather gratifying than otherwise; but I conceive that I have just cause to protest against the mode in which the attack is made.

My impression is, that when an attack of this kind is made, the author is bound to do one of three things:—either to give his name, in order that the public may judge how far they ought to trust assertions made on his personal responsibility; or he is bound to give references, so as to let his readers judge for themselves how far his statements are borne out; or he should confine his remarks to the prominent points of the controversy, regarding which most people may be supposed to know something. On this occasion the assailant avoids either of these courses. He writes anonymously; he merely nibbles at the outskirts of the argument; and he carefully avoids giving any references. I know that all his statements are either mistakes or misquotations; but not one, probably, in a thousand of those who read such an article are so familiar with the literature of the subject as to be able to detect his failure; and as his assertions are delivered with an air of authority, many, no doubt, consider them very deadly.

Under these circumstances I requested permission to be allowed to insert a correction of these mis-statements in the next number of the *Quarterly Review*, and was informed "that any correction of a mis-statement in matter of fact made by the reviewer would be attended to." I was further informed that "the confined limits at command, however, rendered it necessary to adhere strictly to corrections of matter of fact, and to preclude all arguments or matters of opinion." On the strength of this, I forwarded the accompanying paper to the editor. In reply, I was informed that the second and last answers might be admitted, but not the other seven. These last, however, contained the gist of the question. Besides, as allowing only the two least important to appear was so distinct an admission that I had no answer to give to the others, that I declined the offer.

I now forward them to you, as I consider that if this mode of assault is passed over without protest, there will be an end of all fair argument in such matters; and it will be hopeless to contend for truth, if such a journal as the *Quarterly* lends the sanction of its long-established reputation to such a mode of attack.

I may add, that, as every reader of the *Athenæum* may not have the *Quarterly Review* at hand, it has been necessary slightly to alter the form of the letter. To insert the accusations as well as the defence, and to make some of the counter-assertions more explanatory than they were in the letter addressed to the editor of the *Quarterly*. But, in spite of all temptation to the contrary, I have confined my observations strictly to nine assertions made by the reviewer, and avoided "all arguments and opinions."

Assertion 1, page 404.—"Nothing is historically more certain than that the Church of the Resurrection was again and again burnt down and destroyed by the Moslems."

Answer.—El Hakem did burn and destroy the Basilica of Constantine, sometimes called the Church of the Holy Sepulchre, and no trace of it is left, except in the Golden Gateway; but there is absolutely no hint in any author, Christian or Mahometan, that I know of that the Moslems either burnt or destroyed the Anastasis or Tomb of Christ. To

have done so would have been considered nearly as great a sacrilege by the Mahometans as by the Christians. Hence its preservation to this day.

Ass. 2.—"For this Basilica and chapel of Golgotha Mr. Fergusson's imagination is alone responsible."

Ans.—The Basilica is minutely described by Eusebius (*Vita Constantini*, iii. 25 et seq.). Arculfus describes the "Golgothana Ecclesia" as "pergrandis Ecclesia orientem versans" (*Act. Sanct.*, sec. iii., par. ii., p. 546) as we learn from Antonius (*ch. xix.*), 400 feet distant from the Anastasis. The "quatuor Ecclesie" are mentioned three separate times by the Monk Bernhard (*Act. Sanct.*, sec. iii., p. 524), by Eutychus (*ii. 219*). Plans are given and special descriptions of the four by Arculfus (*loco cit.*).

Ass. 3.—"We do not believe there could have been a burying-place not more than 200 feet north of the great gates of the Temple."

Ans.—There was no external gate of the Temple on the north, and Josephus says (*Bel. J.*, V. vii. 3): "While John and his faction defended themselves from the tower of Antonia and from the northern cloister of the Temple, and fought the Romans before the tomb of Alexander," &c. It is, therefore, certain that there were tombs at the spot indicated, which is also confirmed by Ezekiel xliii. 8, 9, and Nehemiah iii. 16.

Ass. 4.—"The cave under the Sakrah was not a sepulchre. Dr. Pierotti has proved it was a cess-pool."

Ans.—Dr. Pierotti has not established his right to be quoted as an authority on this or any other question. It would be easy to prove the untenableness of this filthy hypothesis, but the conditions under which I write force me to refrain from argument.

Ass. 5.—"Solomon and Herod would not have cooped up" (on the top of a hill) "the Temple into a corner where there was barely room for it to stand."

Ans.—Reasons are given in the Bible why David chose the threshing-floor of Araunah for the site of the Temple. The building erected by Solomon, with its appurtenances, covered exactly one-eighth of the area of the Temple afterwards erected on the same spot by Herod. If there was room for the larger, *a fortiori* there was abundance of space for the smaller, and that determined the site.

Ass. 6.—"A deep fosse strengthened the northern fortifications of Antonia and the Temple."

Ans.—I obtained, through the Editor, the reference to this. It is *Bel. J.*, I. vii. 3. In this passage Josephus was speaking of the Temple of Zerubabel before the Antonia or that of Herod was commenced. The last-named king doubled the extent of the Temple (*Bel. J.*, I. xxi. 1), when the fosse was necessarily filled up and included in the precincts. The reviewer, consequently, is quoting a passage which refers to a state of affairs which had ceased to exist long before the siege of Titus.

Ass. 7.—"The Jews fought the Romans at Bezetha, from Antonia and the Northern Cloister of the Temple."

Ans.—The reference to this I also obtained through the Editor. It is *Bel. J.*, V. vii. 3. The word Bezetha does not occur in the passage, nor is there the remotest allusion to it. It is a mere misquotation of the reviewer, like the previous one.

Ass. 8.—"The Bordeaux Pilgrim, A.D. 333, in proceeding towards the Nablous Gate, had the Church on his left hand," &c.

Ans.—There is no authority for his assumption that the Porta Napolitana was the Damascus Gate. It seems more probable that it was the gate of the "New City." Till this is settled, no argument can be based upon it.

Ass. 9.—"Mr. Fergusson is the sole authority for the marvellous transmigration of the Sepulchre from Moriah" (who placed it there?) "to the present site."

Ans.—Gibbon, in a note to Chapter LIX. of his *History*, says: "The clergy artfully confounded the Mosch or Church of the Temple with the Holy Sepulchre, and their wilful error has deceived both Vertot and Muratori."



To the above I may now add, that it appears tolerably clear that, unless something more pertinent can be adduced, it will not be long before it is acknowledged that the building now known as the Mosque of Omar is, in reality, the church which Constantine built over what he believed to be the Sepulchre of Christ.

JAMES FERGUSON.

#### DR. BAIKIE'S LABOURS.

Jan. 16, 1865.

I find that Dr. Baikie, in whose premature death both his numerous personal friends and the scientific and commercial public at large have so much to lament, has not left the world without memorials of his industry and energy. As it would be a pity for any portion of his writings to be lost by being overlooked, I trouble you with the following notice of a letter which I received from him in 1862, dated Bida, April 7th, subsequent to the publication (I believe, for private circulation) of some short papers on the Hausa language. His "Hausa, Pulo and Fulfulde vocabularies" comprise each of them more than 3,000 words, or, perhaps, nearly 4,000. These, of course, are to be looked for among his MSS. I have a few extracts from them, chiefly consisting of remarks on the pronunciation and differences of dialect, along with notices of the Kambari or Cumbrie, a language of which, though there is a specimen in the 'Polyglotta Africana,' under the name of Kambali, we know next to nothing.

I may add, that he writes of some papers as sent to the Foreign Office, and of certain letters addressed to the Church Missionary Society.

R. G. LATHAM.

#### REBEKAH'S WELL.

Ravenhurst Villa, Hammersmith, Jan. 16, 1865.

THE discovery by Mrs. Beke of a well at Haran of the Columns is, to a certain extent, an interesting fact; but that this well is or was Rebekah's Well is a mere pleasing fancy. It must be, first of all, shown that Haran of the Columns is the Haran of Gen. xi. 31, and the Nahor, "in Mesopotamia," of Gen. xxiv. 10. There was neither legend nor tradition in favour of the identification thus established, and which you yet gallantly designate as "a great discovery," "the crowning fact of this journey of man and wife."

Now, if pleasant fancies are to have any weight in a discussion of this kind, and you will kindly allow me space, I will quote one that presented itself to the Hon. F. Walpole, when at Haran, in Mesopotamia. "As the evening came on, we sat and watched a well, which we had fixed upon as that by which the servant of Abraham stopped: 'And he made his camels kneel down without the city, by a well of water, at the time of the evening, even the time that women go out to draw water.' The well was to the S.W., without the town: this was the direction he would have come from, and, of all the wells, this alone was sweet and good."

"Then Eliezer prayed that God would give him good speed. As we sat, camels came and knelt by the well; and then the veiled girls came out in long file, each with her pitcher on her shoulders, as in Holy Writ it says, 'Rebekah came with her pitcher on her shoulder.' And they one by one let down their pitchers; the bearded men knelt to indulge in the draught they asked for. At such a well could any ask in vain? The Bible says, 'she hastened and let down her pitcher upon her hand,' and here we sat and saw this very scene."

"We might pursue the simile further; the ornaments, the dress, even the veil, for we hear when Rebekah knew that the man who sat in the field was Isaac she took a veil and covered herself. This shows she had done so before, or she would not have had one ready, or even at all."

"The well, like many others, had a square stone at the top, with a circular hole to draw water, and near this stood (this is usual also) numerous stone troughs, some higher, some lower, for the different descriptions of animals to drink out of; and we read, 'She hastened and emptied her pitcher into the trough.' The pitcher itself, as may be seen from the Nineveh and Egyptian excavations, was exactly

the shape used still. Little did those laughing girls—Rebekahs, Rachels and Sarahs—perhaps, think of the reason we watched their every motion so closely, and of the deep interest we took in every step of what seemed to them a mere daily duty, but to us was a wondrous record of the past."—*The Anagiri*, vol. i. pp. 816 et seq.

I think you will admit that there is something more patriarchal and pastoral, and something more appropriate in the scene presented at the well at Haran, in Mesopotamia, than in that presented by the well at Haran, in Syria, the waters whereof were, it appears, transmitted to the Queen. There are, also, local legend and tradition in favour of the one, and not of the other. Laying aside all the other numerous points involved in the discussion, others since our time have found that local tradition not only indicates the spot where Terah was buried at Haran, in Mesopotamia, but half a mile from the village is shown the well where Jacob first met Rachel. (Mr. Badger's 'Nestorians,' i. 341.) It is the same spot so picturesquely described by the Hon. F. Walpole.

W. F. AINSWORTH.

#### QUEEN ELEANOR'S CROSSES.

Temple, Jan. 16, 1865.

WHEN on the 17th ult. the *Athenæum* was pleased to allow me to protest against the alleged "belief of recent writers" that these beautiful crosses are not the testimonials of King Edward's affection, which for 600 years they have been considered, I had not anticipated the sequel which has arrived to me in being called upon by private communications to name authorities—being predecessors of Walsingham—upon whom I relied in support of the older belief. As I stated in my last letter, it is want of leisure, not of inclination, which has hitherto prevented a sufficiently minute investigation of the authorities of the period; an acquaintance with which, I do not permit myself to doubt, would result in establishing the popular conviction on a basis more satisfactory even than that of tradition,—conclusive as that has been deemed in connexion with and supported by so many other recorded proofs of the conjugal devotion of the royal pair. Such information as I have, however, is at the disposal of your readers; and since I find it impossible to address separate replies to every correspondent who may honour me with communications, I have forwarded to you the following observations, in the hope that the *Athenæum* may find an opportunity and a place for them in its columns.

One of my correspondents objects to the authority of Walsingham on the ground that "he was a writer of the fifteenth century, consequently more than 200 years less ancient than the crosses in question."

Fortunately for the popular conviction, there is abundant evidence that some of the Chronicles of Thomas of Walsingham were written not 200, but within 100 years of the completion of the Eleanor Crosses, which evidence has been collected and is preserved in the Rolls edition of his writings, edited by H. T. Riley, where, in vol. i. page 372, the Monk of St. Albans will be found referring to the recent decease of Sir Hugh de Calverley in a Chronicle, the date of which must be assumed as about the year 1394. Besides which, in the Introduction to the second volume of the same edition, at page xx. it will be seen that Walsingham filled the office of *Precentor* and *Scriptorarius* at St. Albans, during the rule of Abbot Thomas de La Mare, who died in 1396.

But it is from the Introduction to the first volume that the time-honoured conviction in dispute will be seen to derive further and positive support. At pages x. and xi. Mr. Riley observes that "the earlier portion of Walsingham's History is a compilation based upon other Chronicles of prior date,—a fact that has been long known to the learned. It seems, however, to have escaped notice, that to a great extent the History is immediately derived from an older compilation once belonging to the Abbey of St. Albans, made probably between the years 1377 and 1392, at which date its history closes." Again, at page xiii., "This manuscript also in its turn will be found upon examination to be a compilation to a great extent from

other known historical works of older date; so far at least as the earlier half of the work is concerned."

Presuming then that Walsingham did actually discover in former Chronicles or from other works of earlier date, the fact, when he wrote that "*jussit Rex crucem miro tabulatu erigi ad Regine memoriam*," the authority for his statement was in existence, which, even had it stood alone, should be unimpeachable when, so far as I am aware, there exists no other ground for objecting to it, save only that the accounts for erecting the crosses were rendered to the queen's executors,—an incident quite reconcilable with Walsingham's Chronicle.

Turn we now, however, to other and independent testimony, that of the 'Annales de Dunstaple,' which if not directly, is inferentially confirmatory of Walsingham on the same point.

From volume 2 of the 'Chronicon, sive Annales Prioratus de Dunstaple,' by Thomas Hearne, Oxford, 1733, page 586, I transfer the subjoined passage. Let it be borne in mind, whilst reading it, that on the occasion to which it refers the king was himself present as chief mourner, the principal figure in the august ceremonial; that his own chancellor and officers of state,—not those of the queen,—were directing the necessary offices, and assigning the precise spot upon which the future cross was to be raised, and there will remain little doubt, I think, that by whomsoever superintended, or to whomsoever the accounts for the expenses were to be rendered,—and if to those to whom his queen, the partner of all his toils and all his glory, had confided the execution of her last will, the stronger the proof of his affection for her memory and of his respect for her silent remains,—it was by the king's own command that these monuments were consecrated to her. If reasons of state arising out of the exigency of the king's government at that crisis must be sought, still further to justify this conclusion, they may easily be recognized in the fact that soon after the funeral obsequies were over,—in the month of March indeed,—King Edward was once more on his way to Scotland, to prosecute the war against his dangerous foes in that quarter, at a period too when he is represented as suffering from great pecuniary embarrassments. Under such circumstances as these, to whom could he so properly have delegated the tender charge of watching over the completion of these memorials, including the trust of collecting the accounts and of defraying the charges incurred in erecting them, as to the legal representatives of his deceased consort?

The extract from the 'Annales de Dunstaple' is as follows: "Eodem anno 1290, Quinto Kalendas Decembris obiit Elianora Regina Anglie et Consors Regis, Hispana genere, que plura et optima maneria adquisivit. Corpus ipsius per nos transiit, et una nocte quievit. Et dati sunt nobis duo Panis pretiosi, scilicet Baudekyns. De Cerâ habuimus quater viginti Libras et amplius. Tandem Corpus ejus decimo-sexto Kalendas Januarii, apud Westmonasterium in Sepulchro Henrici Regis est humatum. Et cum corpus dicte Regine transiret de Dunstaple, in medio Fori substitit Feretrum donec Cancellarius Regis et Magnates, qui tunc aderant ibidem, locum congruum designarent, ubi postea, sumptibus Regis, crucem erigerent magnitudinis admirande, Priore nostro tunc Præsente, et Aquam Benedictam expergente."

Against then the "well-founded belief of recent writers," that these crosses are not the memorials of conjugal affection erected by King Edward they were assumed to be, and in support of the time-honoured conviction which has lasted nearly 600 years that they are so, we have thus—First, the direct testimony of Walsingham based upon the authority of those predecessors from whose chronicles he compiled his own. Secondly, the authority of the 'Annales de Dunstaple,' written at the precise period of the queen's death, which inferentially attest the king's command, signified by his presence whilst the first step was being taken towards the erection of the cross at that spot. And lastly, we have tradition to fall back upon, such as lawyers are content to accept, when unable to trace the original authority for such or such a custom, rule of law or local observance, viz., that it rests upon the authority of the Common Law, in itself but a bundle of traditions, which, whatever changes may



have been engrafted upon it by the wisdom of successive generations of legislators, modifying *pro tanto* the principles upon which it is administered, is of the same authority in Westminster Hall now as it was when King Edward himself reigned over England and his subjects were the ancestors of some of the present happy race of Englishmen.

JOHN ABEL.

#### FIRE IN THEATRES.

THE possibility of a catastrophe at Edinburgh exceeding in horror that of Santiago, compels all watchmen of the time to warn and re-warn every one interested or likely to be concerned in large assemblies of the danger from fire in places of public resort. An hour or two later, and the event in question might have been signalized by the deaths of a host of women and children, even if it had been possible for the men of a large audience to have escaped. In such an assemblage as that to be expected at the Edinburgh Theatre at this season, the danger of fire would have been increased by the large proportion of women and children which the audience would certainly contain. It is needless to dwell on the facility which the inflammable nature of the dresses of these persons offers to a conflagration. Santiago remembers this point well, and it behoves us not to forget it. The most important thing to be considered is the means of escape for the audience. The danger from fire itself is comparatively small to that which arises from panic. The maddened instinct of self-preservation has been, times out of number, the cruellest slaughterer of human creatures on occasions of this sort. The recent deaths in the mouth of a cellar that was used as a place of public entertainment, were due, not less to the rude haste of the mob than to the neglect which permitted such a means of access to be used wherever a crowd might be expected. In ten minutes, we are told, from the breaking out of the fire at Edinburgh, the inmates of the theatre were running for their lives, and some had fallen in suffocation upon the stage. How many minutes, let us ask, would it have taken to get the theatre emptied of its audience, when that audience was composed, in an unusually large degree, of females and infants?

It does not seem to us—writing in all seriousness and painful sympathy with those who suffer by the deaths of so many brave men at Edinburgh, and with the name of Santiago burnt into our memories—that such catastrophes as these are gravely enough considered by those most concerned, and, it may be, by those most responsible. It is not to be expected that every visitor to a theatre, church, assembly-room, or what not of the kind, will satisfy his mind that he is not going into what may be a fiery grave for himself and a hundred more; it is surely, however, within the province of the Metropolitan Board of Works, or cognate bodies in the provincial cities, to look to this matter, and insure the public safety, so far as precaution can insure it. The understanding that ample means of egress are provided would do more to prevent panic than anything else: no such confidence exists in the minds of those who crowd most of these places of resort.

If the authorities first named do not possess power to deal with this matter in the way suggested, we are convinced that it is their duty to obtain it, and act upon it without delay. How they do these things in France, and what are the dispositions there made with regard to egress and ingress for theatres, cannot be better illustrated than in the words of Prof. Donaldson, when addressing the Institute of British Architects, in April last, upon the plans of the new Opera House in Paris.—“In the first place the front arcade was 189 feet wide, and with an avenue behind it 12 feet broad. This led to another vestibule, 224 feet long and 30 feet wide, which again conducted to an inner vestibule, 18 feet wide. The crowd would come in at different entrances, so as to prevent an insufferable degree of pressure at any time, and they were gradually brought from the points of entrance to the interior. The area of the principal staircase is 52 feet wide, the steps rose from the centre and turned off to right and

left, being 15 feet wide. There were, also, three secondary entrances, with flights of steps each 8 feet wide, so that abundant room was provided for entrance and exit. All this was devoted to the entrance into the theatre, which constituted the great difference between the theatres on the Continent and those of London. They afforded greater capacity of circulation, while in this country the greater proportion of the area was necessarily devoted to the audience part, so restricted were the plots appropriated to our theatres.”

The general structural arrangements to be aimed at are, obviously, width of passages, avoidance as far as possible of stairs, straightness of all corridors and staircases, easy gradation and width of the steps, wherever staircases cannot be dispensed with; every door should either swing both ways or open outwards; in most cases doors might be dispensed with altogether, and, for the exclusion of draughts of air, curtains would suffice. Many portals are desirable, opening in different streets; whenever a bar is indispensable in a passage, it ought to be easily removable by lifting out of shallow sockets in the floor. It might be found serviceable if plans of the simplest nature, describing, in colour, the general arrangements of the buildings, were hung in many parts of our places of resort, so that audiences might acquaint themselves readily with the means of exit. There could be no harm in this, and the knowledge thus easily obtained by frequenters of places of amusement would sometimes be serviceable. It must be remembered that the class in question is, in these days, when the drama is but one of the amusements of the people, of a limited character. Persons going to theatres habitually would thus learn the “ins and outs” of those structures better, probably, than the habit of passing to and fro would teach them. At any rate, we are certain that proprietors of theatres will do well to consider this subject. For the improper arrangement of their buildings they are in conscience, if not in law, responsible. The time is rapidly coming when the parsimonious and the indifferent among these persons will learn to their cost that neglect of this matter will not be tolerated. The Government will do well to appoint a commission of architects to examine the existing means of ingress and egress to theatres and places of public resort. These reported, the public voice will be imperative on owners. Less liable, it is true, than playhouses, our churches are by no means sufficiently secured against combustion, nor well enough supplied with ways of escape from fire and the effects of panic; in such cases, a man may suffer the agonies of the stake with but questionable claims to the crown of martyrdom.

It cannot be stated too often that the greatest danger in cases of fire arises from panic; let every man remember this in time of need.

#### OUR WEEKLY GOSSIP.

THE Emperor Napoleon has adopted a new style of publication. His ‘Life of Cæsar’ (of which we have had a peep, and can pronounce it to be remarkable in style and method) will appear in French, English and German at the same time. No name is to appear on the title-page except that of Cæsar. The writer is to be understood, not expressed. So far as Napoleon goes, the omission will count for nothing, since no man in Europe will be ignorant of the fact. But for the translators it is not so convenient, we should think, though their names will also be pretty well known. Mr. Thomas Wright, the antiquary and historian, has been appointed the English translator. It was impossible for the Emperor to have made a better choice. Mr. Wright is a thorough master of the two languages; his French style being almost as good and idiomatic as his English style, the purity and vivacity of which require no certificate from us.

The following note on the Tennyson baronetcy, from one who knows what he is saying, has been addressed to us, in common with our contemporaries:—

“Jan. 18, 1865.

“Permit me, in reply to an oblique but exceedingly clumsy attempt to puff an obscure ‘Peerage,’

to say that I am enabled, on the best authority, to assert that Her Majesty has signified her gracious desire to confer some honour upon the Poet Laureate. It is well known that congratulatory applications in some hundreds have been made to the poet’s publishers in the matter,—a token, were any needed, of the firm hold Mr. Tennyson has established upon the affectionate regards of his countrymen; and it is due to those who have reported and commented on the subject to assert that, whether the Queen’s intentions take the form assigned them by the *vox populi* or not, the report itself possesses a solid foundation in fact.

“I am, &c., CÆSARIENSIS.”

—Of course no reader of the *Athenæum* will suppose that we referred to the rumours—current in the papers for many past weeks—without making inquiries on the subject. Our information was ample and precise; and although we are aware that progress in the matter is for the moment delayed, we still think it likely that Her Majesty’s desire to put her favour to the great poet into visible and permanent shape will end in the Laureate becoming Sir Alfred Tennyson, Bart.

Mr. Leadbetter, a purchaser of the first volume of Dr. Arnott’s ‘Physics,’ being anxious to know when the second volume is likely to be published, we have made inquiries, thinking the information would be useful to many of our readers, and find that a portion of the matter is in the press, and that the work will be completed some time in the spring.

A friend has sent us for publication the following extract from a private letter:—“Prof. Silliman died on Thanksgiving Day, 24th of November—a day in America equivalent to Christmas Day in England; when families come together from far and near, and have ‘a good time generally.’ During my residence in America, now thirty-four years, I have, with two exceptions, dined with him on that day. On the morning of the day we were to meet once more; Dr. H— came to me and told me that Prof. Silliman was dead! There is something so impressively beautiful in the manner of his departure that I cannot refrain from giving you some account of it, as given to me by Mrs. Silliman and others. On the night previous to his death he retired to rest as well as usual. In the morning he awoke cheerful, and happy in the thought of beholding a bright, clear morning on the return of another Thanksgiving Day, with his numerous family. He breathed a short prayer in bed, telling his wife that he should, on this morning, make his family prayer rather longer than usual. Very soon after saying this, he asked his wife to put her hand under his head. In the act of doing this, to Mrs. Silliman’s amazement, a sudden change came over his face; he closed his eyes, and, without saying a word or moving a muscle of his body, passed away! It was, indeed, a translation from earth to heaven. I never saw so beautiful a countenance in death. I gazed on it with wonder, and could not realize the fact of death: it seemed that he might at any moment awake. I was much impressed with the remark of one of his grandchildren—a girl of about six years. She ‘did not like it, because it looked so young.’ Prof. Silliman was eighty-five. He was a noble, generous-hearted Christian gentleman; with him science and religion went hand in hand. Ever cheerful and happy himself, he tried to make others the same, and died, as he had lived, one of the best of men.”

Some of our readers will be glad to have their attention directed to a printing club called the Early English Text Society, which commenced last year on the plan of the Camden Society, the publications being sent to annual subscribers of a guinea. The object of this new society is to publish mediæval English Texts; but we think that it would have been better if the promoters had restricted themselves to those which have been hitherto inedited. Their last issue,—Sir Gawayne and the Green Knight,—is a mere reprint, with a few corrections, of Sir F. Madden’s excellently edited text of that poem. Now, considering that the field of inedited subjects is practically inexhaustible, we do not consider that

the plea of a little wider publicity, or that of the correction of minor inaccuracies, is sufficient to reconcile us to what may be fairly termed a waste of power. These observations are made in no hostile spirit to the new Society. Its editors are able men, and if they will give the student new material, we cannot doubt that it will prove eventually one of the most successful of our printing clubs.

Among the colossal engineering projects of the present day is a scheme for constructing a railway tunnel under the bed of the Severn, for the purpose of connecting the South Wales Union line with the Principality. The tunnel will be about three miles long, and is estimated to cost 750,000*l*.

More than two-thirds of the task of restoring Chichester Cathedral have been completed. It is expected that fifteen months hence the whole of the works will be completed, and the spire, that has stood so long as a land and sea mark, will be again distinguishable. The tower beneath the spire is now completed. The subscriptions promised and received amount to 38,000*l*; 14,000*l*. in addition to this sum will be required to pay for the whole of the contemplated restorations. The spire will be taken in hand at once.

In the noble view of the High Street of Oxford, (which has doubtless attracted the notice of every visitor to that city of fine buildings) the porch of St. Mary's Church, with its twisted columns and statue of the Virgin and Child, stands out as the most prominent object. Some time ago the spire of this grand Gothic building was restored, and the body of the church itself has also just been renovated, under the careful direction of Mr. Scott. The porch, a classical structure—out of architectural keeping, it is true, with the rest of the building—has been the subject of much discussion. Its removal has been advocated by many persons, whilst others, regarding it as one of the most interesting historical objects in Oxford, having been erected under the direction of Archbishop Laud (the statue of the Virgin and Child was one of the articles of impeachment against him), desired its retention. Fortunately, the latter opinion has prevailed, and the entire porch is now undergoing a very careful restoration. The canopy-work was much decayed, and some portion has been replaced by new work. The statue itself has suffered but little from the action of the atmosphere, except the feet, which have been replaced by new ones. Although in some instances the destruction of additions to buildings erected in a totally different style of architecture may be advisable, this principle may easily be carried too far, and we consider that the demolition of St. Mary's porch would have been a false step. We therefore sincerely congratulate the authorities of the University on having withstood the proposal for its removal.

Let English printers look to their laurels if they do not wish to be deprived of them by the printers at the Antipodes. We have seen a bulky quarto volume, printed and published at Melbourne towards the close of 1864, which, for clearness and legibility, and execution generally, excels any work of the kind produced in this country. The book in question contains results of Meteorological Observations taken in the Colony of Victoria, 1859-1862, and Nautical Observations, 1858-1862, by G. Neumayer, Director of the Melbourne Flagstaff Observatory. The tables are well arranged, and the type, even the smallest, is so clear and distinct, and the paper so good, that it is a real pleasure to turn over the pages, quite apart from the intrinsic merits of the work. The frontispiece is a chromo-lithograph of an Aurora Australis, as observed Sept. 2, 1859. Admitting it to be a faithful representation, the phenomenon must have been a most magnificent spectacle, forming a complete bow, with a corona at the apex. Colonists are apt to boast that they go ahead of the old country. In this instance it is not without reason. We believe that a number of the volumes will be sent to England for distribution among the observatories of Europe.

From a communication recently made to the Royal Society of Victoria, it appears that some

graves have been discovered in the interior of Australia, supposed to be those of Leichhardt, or men belonging to his party. Mr. G. S. Lang had been out exploring with a man named Walker, when he had heard from Mr. Ogilvy, one of the frontier squatters, the account given by Dr. Mueller of these graves. At that time a desperate war prevailed between the whites and blacks, who had driven in most of the stations, except one near Mount Abundance, under a stockman named M'Enroe. He determined to follow up Dr. Leichhardt's track, and M'Enroe accompanied him to look for cattle. He went to Leichhardt's last camp, and from there sent out two blacks into the plains, but they failed to pick up the track. Mr. Lang then proceeded to the Maranoa, above the Aubrey, and examined seventy miles of the river, and thought he found the marks of Mitchell's and Kennedy's parties from the wheel-tracks in the sand. There were none of Leichhardt's. The careful examination of different blacks convinced him that their account was true; and they never varied from their assertion, that Leichhardt was murdered, as stated in the report, west of the Maranoa. He could have reached the place in about ten days; but having only provisions left for the way out, and none for the return, and being, moreover, much exhausted, was obliged reluctantly to give it up. His impression was then, as now, that Leichhardt was turned back on his progress north by want of water, as with his seventy horses and cattle, he could not afford to risk not meeting a waterhole. The drought that year was excessive. He would, therefore, probably go south to skirt the desert and as the water of the Victoria would probably be available nearly to the meridian of the spot indicated by the blacks, and to where the whites' graves had been found, Mr. Lang thought it likely that he had done so, and possibly the graves were those of two of his party who had died before the general massacre of the rest.

The Austrian Government has acquired a number of letters from Heinrich Heine to friends and relations, as autographs of the late poet; they are to be kept at the Imperial Library, but not to be published. The Government pays to Heine's widow the sum of 3,000 florins annually.

The clearing of the Place round the Cathedral of Cologne is very nearly completed. Much good national feeling has been displayed on the occasion. The Fire Insurance Company Colonia, and the Cologne-Minden Railway Company have placed two buildings, gratis, at the disposal of the Dom-Verein; these will be shortly pulled down, together with five or six other large buildings, which are choking the square up, and hindering the full sight of the Cathedral. After this, the fine church will be connected with other buildings only at one corner, and a handsome walk on the north side, on the east towards the new bridge, and on the south up to the Portal will be gained. The Rhenish-Westphalian nobility engage to furnish the Cathedral with the large painted windows of the transept and long nave. Every window will cost about 1,400 *thalers*. The north tower has been raised to the height of sixty-three feet; it will require full two years more of uninterrupted work, to make this tower come up to the height of the south tower, with the famous "crane." It has been a satisfaction to find, after a late examination, that the walls of the south tower are perfectly sound; the fears which were entertained for some time that the lapse of so many centuries might have worked ruin to the stability of stone and mortar have, fortunately, proved groundless.

Fine Art has lost one of its most successful cultivators in the person of Fortunato Cartellani, one of the two brothers of that name whose exquisite jewelry formed one of the most attractive and interesting exhibitions in the Italian Court, at the last London International Exhibition. 'Signor F. Cartellani died on New Year's day.

This seems to be the era of Exhibitions. Among many that will be held this year will be one at Oporto. A building mainly composed of glass will be erected on the eminence of Torre da Marca, near the above town, and it is proposed to open the Exhibition on the 21st of August.

The Observatory at Lisbon founded by the present King of Portugal when he was Dom Luiz, is about to be greatly increased in scientific importance and utility by its enlargement and the accession of various valuable astronomical and meteorological instruments.

The *Accademia Pontaniana*, at Naples, has put forth a prize question, on the Relation of the Italian Language to the Latin, viz., whether the first was only a corrupted dialect of the last; whether the assertion was correct that the Italian language had been spoken at Rome at the time when Latin was still a living language. The prize was awarded to Signor Cesare Cantù.

Very important excavations have been made at Bagnoli, near Pozzuoli, in the extensive Roman *Thermæ*, in use during the Roman Empire. The whole of the localities were in perfect preservation, and even the sulphurous springs were discovered which did service to the Romans. Some inscriptions were found, referring to the early time of the Roman Republic; others, in Latin, from the first century after Christ. None of the *Thermæ* at Pompeii are to be compared to these lately discovered at Pozzuoli, either in extent or preservation; the possessor of the bathing establishment at Bagnoli was the fortunate discoverer.

WINTER EXHIBITION, 120, Pall Mall.—THE TWELFTH ANNUAL EXHIBITION OF CABINET PICTURES, by Living British Artists, IS NOW OPEN, from 9.30 A.M. to 5 P.M.—Admission, 1*s*.; Catalogue, 6*d*.

MR. MORBY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Rosa Bonheur—Hook, R.A.—T. Ford, R.A.—Clarkson Stanfield, R.A.—Phillips, R.A.—Roberts, R.A.—Goodall, R.A.—Cooke, R.A.—Ward, R.A.—MacIse, R.A.—Creswick, R.A.—Pickersill, R.A.—Dobson, A.R.A.—Cooper, A.R.A.—Leighton, A.R.A.—Caldron, A.R.A.—Sant, A.R.A.—Le Jeune, A.R.A.—Nasmyth—Gale—Duffield—Baxter—Gallait—Gérôme—Willems—Duverger—Birkt Foster, &c.—Admission on presentation of address card.

## SCIENCE

### SOCIETIES.

ROYAL.—Jan. 12.—General Sabine, President, in the chair.—The following papers were read:—'Notes of Researches on the Acids of the Lactic Series. II. Action of Zinc upon a Mixture of Iodide of Ethyl and Oxalate of Methyl,' by Dr. Frankland and Mr. B. F. Duppa.—'Account of Observations of Atmospheric Electricity at King's College, Windsor, Nova Scotia,' by Prof. J. D. Everett.—'Preliminary Note on some Aluminium Compounds,' by Mr. G. B. Buckton and Mr. W. Odling.

ASTRONOMICAL.—Dec. 9.—Warren De La Rue, Esq., President, in the chair.—W. Ellis, Esq., D. A. Freeman, Esq., Rev. N. S. Godfrey, D. N. Wheeler, Esq., and Lieut.-Col. Stuart Wortley, were elected Fellows.—'Radiant Points of Shooting Stars,' by A. S. Herschel, Esq.—'On the Orbit of Sirius,' by A. Auwers.—'Note on the Apparent Diameter of Sirius,' by M. Chacornac.—'Remarks on the foregoing "Note,"' by C. Pritchard.—'Occultation of  $\kappa$  Aquarii by the Moon, observed at Forest Lodge, Maresfield, December 5, 1864,' by Capt. Noble.—'Occultation of  $\kappa$  Aquarii,' by W. Talmage, Esq.—'Observations and Elements of Comet I. 1864,' by J. Tebbutt, jun. Esq.—'On Kowalski's Theory of Neptune,' by S. Newcomb.—'On the Accuracy of the Fundamental Right Ascensions of the Greenwich Seven-Year Catalogue for 1860,' by E. J. Stone, Esq.

GEOLOGICAL.—Jan. 11.—Sir R. I. Murchison, V.P., in the chair.—Messrs. G. Elliott, R. Hannah, H. Robinson, R. P. Rouppel, Q.C., Capt. J. S. Swann, and J. E. Thomas were elected Fellows.—The following communications were read:—'On the Lias Outliers at Knowle and Wootton Wawen, in South Warwickshire,' by the Rev. P. B. Brodie.—'On the History of the Last Geological Changes in Scotland,' by T. F. Jamieson, Esq.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 11.—N. Gould, V.P., in the chair.—W. Watson, R. L. Pemberton, I. C. Thompson, and J. S. C. Renneck, Esqs., were elected Associates.—Mr. F. J. Baigent laid upon the table a series of drawings,



seventeen in number, of the paintings, ornaments, &c. recently discovered on and erased from the walls of the Church of the Hospital of the Holy Cross, near Winchester.—Mr. Blight exhibited rubbings of two sepulchral crosses found in the churchyard of Abergele, North Wales.—Lord Boston exhibited a coffer of English workmanship, of about the close of the fifteenth century, composed of stout iron plates panelled by strips of the same metal, secured by round-headed rivets. The keyhole is in front, shut in by a hinged strap with a spring. It weighs 12 lb.—Dr. Palmer sent an account of the restorations made in the Church of St. Nicholas, Newbury.—Mr. H. Thompson exhibited a gold iconographic ring, with representation of the Trinity, and a motto *De bon cuer*. It was found, together with a groat of Edward III., &c., with a skeleton and coffin at Framlingham.—Mr. Thompson also produced two religious medallions of the sixteenth and seventeenth centuries, representing St. Peter and St. Paul, the Crucifixion, &c.—Mr. W. D. Haggard, exhibited four fine impressions of the portrait of William Henry, Duke of Gloucester, from paintings by Sir G. Kneller and T. Murrey, engraved by J. Smith.—Mr. G. Wright exhibited a coin of Ptolemy, met with at Ancona, and a leaden bull of Pope John XXII., found at Maidstone, Kent.

**INSTITUTE OF BRITISH ARCHITECTS.**—Jan. 9.—Mr. T. L. Donaldson, President, in the chair.—A paper containing information on the state and progress of architecture abroad, in communications received from Foreign Members of the Institute, was read by Mr. C. C. Nelson, V.P. and Honorary Secretary for Foreign Correspondence.

**ZOOLOGICAL.**—Jan. 10.—Dr. J. E. Gray in the chair.—The Secretary called the attention of the meeting to the fine male example of the Manchurian Deer (*Cervus Manchuricus*) in the Society's Gardens, which had been received from Mr. Swinhoe, and read an extract from a letter from Mr. Swinhoe, giving further details respecting this animal.—Dr. Crisp made some observations on the anatomy of the Water Ousel (*Cinclus aquaticus*), with reference to its mode of feeding and to its power of remaining under water.—Mr. F. Day read the first part of a 'Memoir on the Fishes of Cochin, on the Malabar coast of India.'—Mr. St. George Mivart read some notes 'On the Myology of the Green Monkey (*Cercopithecus sabaeus*)', in which the conditions presented by some of those muscles which show such interesting variations in the Order Primates, were recorded.—Dr. Gray gave a notice of an apparently new form of whalebone Whale, proposed to be called *Echrichtius robustus*, founded on a specimen stranded on the coast of Devonshire in 1861, portions of the skeleton of which had been obtained for the British Museum by Mr. Pengelly.—Dr. Gray communicated a 'Revision of the family Mustelidae, founded on the Specimens contained in the Collection of the British Museum.'—Mr. G. F. Angas read 'Descriptions of Ten New Species of Mollusks, chiefly from the Australian Seas.'—A paper was read by Messrs. H. Adams and G. F. Angas, entitled 'Descriptions of Two New Species of Shells in the Collection of Mr. G. French Angas.'—Two communications were read from Mr. W. H. Pease. The first of these consisted of a note 'On the Synonymy of *Sistrum cancellatum*.' The second contained 'Descriptions of a New Species of Mollusk of the Genus *Litulus*, together with Remarks on other Species of the same Genus inhabiting the Pacific Islands.'—Mr. A. Newton communicated 'Descriptions of Two New Species of Birds from the Island of Rodriguez,' which he proposed to call *Foudia javiensis* and *Dryococca rodericensis*.—Dr. Baird communicated the 'Description of a New Species of Entozoon of the Genus *Bothridium*, of De Blainville, from the Intestines of the Diamond Snake of Australia.'

**ETHNOLOGICAL.**—Jan. 10.—J. Lubbock, Esq., in the chair.—Contributions to the Natural History of the Iranians, by M. Khanikof. The author's conclusions were, that the origin of this branch of the Aryan family must be sought for in

the east of the lands occupied by them; that a difference exists now, as at very remote epochs, in the shape of the head in eastern and western Persians; and that the original Iranian type is best preserved by the Tadjiks. On the derivation of the term Tadjik the author offered a very ingenious hypothesis; namely, that it means "bearers of tiaras or tadjis," and was used in the remotest periods to designate the Iranians, who were fire-worshippers,—the tadj being a sign of recognition amongst the followers of Zoroaster, as the turban is amongst Mussulmans. Assuming the Tadjiks to be the aborigines of East Iran, it is natural to search amongst them for the primitive type of the Iranian family. This M. Khanikof does with much minuteness, the main features being: high stature; black eyes and hair, which is very abundant; heads long and oval, like those of the western Persians, but with the frontal bone broader between the semicircular lines; the nose, mouth and eyes very handsome, the first generally straight, rarely bent; the mouth and ears large, as also their feet. They are strong and can work long without weariness, but are not such good walkers as Persians.—'On the Artificial Eyes of certain Peruvian Mummies,' by Sir Woodbine Parish. Associated with the interments of ancient Peruvians there have long since been found certain hemispherical amber-coloured objects, which the late Mr. Clifts, of the College of Surgeons, determined, from some specimens shown him by Dr. Wollaston, to be the desiccated eyes of cuttlefish,—an opinion now confirmed by Prof. Owen and Mr. Bowman. Lieut. Rising, R.N., who forwarded the present specimens to the author of this paper, found them in the sockets of the eyes of some Peruvian mummies at Arica. The purpose to which they were applied is thus definitely settled.

**INSTITUTION OF CIVIL ENGINEERS.**—Jan. 10.—J. Fowler, Esq., V.P., in the chair.—The discussion on Mr. J. Taylor's paper 'On the River Tees, and the Works upon it connected with the Navigation,' occupied the whole evening.—At the monthly ballot, the following Candidates were elected: Messrs. B. Anderson, R. M. Brereton, J. L. Hunter, and J. A. McConnochie, as Members; and Messrs. W. A. Adams, A. Brogden, H. G. Matthews, and B. Oliveira, Col. Südt, and Capt. J. M. Williams, as Associates.

**SYRO-EGYPTIAN.**—Jan. 10.—Dr. Lee, President, in the chair.—Mr. D. W. Nash delivered a discourse 'On the Monumental Lists of the Egyptian Kings.'

**ANTHROPOLOGICAL.**—Jan. 17.—J. F. Collingwood, Esq., V.P., in the chair.—The following new Members were elected: Dr. M. C. Furnell, W. Salmon, Lieut.-Col. the Hon. J. Stanley, D. W. Nash, C. W. Eeles, F. H. Hobler, E. Goadby, D. Sydenham, G. Seymour and R. Yonge, Esqs.—The following Local Secretaries were elected: Capt. E. Stamp, British Columbia; F. Carulla, Esq., Buenos Ayres; G. Nesbitt, Esq., Newcastle-on-Tyne; W. T. Pritchard, Esq., Birmingham; and Prof. W. Macdonald, St. Andrews, Fife. The following papers were read: 'On the Linga Puja, or Phallic Worship of India,' by E. Sellon, Esq.—'On the Discovery of Syphilis in a Monkey, *Macacus sinicus*,' by E. Lund, Esq.—'Notes on certain Anthropological Matters connected with the South Sea Islanders,' by W. T. Pritchard, Esq.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon.** Entomological, 7.—Anniversary.  
**Tues.** — Geographical, 8.—'Exploration of the North Pole,' Capt. Osborn.  
 — Ethnological, 8.—'Civilization in N. Celebes,' Mr. Wallace; 'Human Remains from Gibraltar,' Prof. Bux.  
 — Engineers, 8.—'Port and Docks of Marseilles,' Mr. Hawthorne.  
 — Royal Institution, 8.—'Electricity,' Prof. Tyndall.  
 — Zoological, 8.—'New Birds, Angola,' Dr. Hartlaub; 'Anatomy of Whale taken at Gravesend,' Dr. Murie.  
**Wed.** Society of Arts, 8.—'Best System of Extinguishing Fires,' London, Mr. Young.  
 — Geological, 8.—'Excavation of Valleys by Ice,' Dr. Haast; 'Order of Succession, Drift Beds, Arran,' Dr. Bryce; 'Mammalian Fauna of Red Crags,' Mr. Lankester.  
 — Archaeological Association, 8.—'British Interments on Lancashire Moor,' Dr. Barker; 'Pottery Kilns, Silverdale,' Mr. Murton; 'Notes on Purses,' Mr. Syer Cummins; 'Paintings in Disemper, Church of Holy Cross, near Winchester,' Mr. Balgait.

- Thurs.** Royal Academy, 8.—'Architecture,' Prof. Smirke.  
 — Antiquaries, 8.  
 — Royal Institution, 8.—'Electricity,' Prof. Tyndall.  
**Fri.** Royal Institution, 8.—'Results of Cuneiform Discovery,' General Sir H. Rawlinson.  
**Sat.** Royal Institution, 8.—'Nervous System,' Prof. Marshall.

#### FINE ARTS

*Byzantine Architecture; illustrated by a Series of the Earliest Christian Edifices in the East.*

By C. Texier and E. P. Pullan. (Day & Son.)

OUR authors set out with the intention to fill up the gap which exists in the history of early Christian Art by developing that of the Byzantine style. They propose to show that the Byzantines possessed an architectural development of Art as well as a pictorial one, and to prove that Gothic is not the only Christian architecture by expounding that of the Eastern empire. Another important point in the authors' plan is to show that the temples, and not the basilicas, of old were converted into churches. This was a matter of discussion less superfluous in its nature than the above; but it was surely needless to aim at proving that the hatred of the early Christians for edifices of Pagan origin and uses was not very violent. It would have sufficed, however, to point to the Pantheon, the Temple of Augustus at Vienne, and the Parthenon, as examples to the contrary, and show that, long after the faith of Christ was dominant, some of the most famous buildings remained Pagan. The first did not become a church until more than six centuries had elapsed from the foundation of Christianity; the second remained a temple until the ninth century; the third was not made a church until somewhere about the middle of the sixth century. Indeed, most of the adaptations of this sort quoted by the authors took place at the last-named period. The comparative poverty or wealth of a district had much to do with the conversion or neglect of a temple. In the smaller cities and towns doubtless many such works were turned to Christian uses; many more, however, were pulled down in order that their materials should form churches. In the more wealthy places churches were erected. The Parthenon has been successively temple, church and mosque, and exemplifies the ways of many faiths. The homely functions, so to say, of the Christian churches required that the places of worship should be in the midst of the faithful. The temples, which were frequently at a distance from the cities, or in places such as the acropolis of many Greek towns, were rather conspicuous than convenient of access. Such situations respectively influenced the forms of the architecture employed by the Pagans and the Christians, and had very much to do with the adaptation, neglect, or destruction of temples. The general point of the writers' disquisitions is established by their frequent examples. The summing up of their text, which we give below, is, to a certain extent, shown to be just:—

"We wish to say a few words in contradiction to the widely-spread opinion that Christianity was inimical to the arts of Pagan times. It, on the contrary, adopted them; and it is owing to the fact that Christianity protected them that so many temples have come down to us. It is calumnious to the Christian religion to assume that it is the enemy of the Fine Arts. The civil life of the Romans was accepted in every respect by the first Christians. There is not in the writings of the Apostles a single word against the literature, the arts, or the poetry of the Pagans, and the fathers of the Church condemned those works only which tended to corrupt public and private morality. The *chefs-d'œuvre* of antiquity were as much admired by Christians as by Pagans; and the statues of the gods, deprived, it is true, of their religious character, were sought for by emperors and patricians for the



purpose of adorning their palaces. The materials of which the temples were constructed were certainly used for building churches, but that was because the churches were erected in haste."

This statement has not enough of truth to allow us to dispense with salt in receiving it. As to the adoption of the Roman civil life by the early Christians, we must not forget that the latter were Romans, and especially enjoined to obey the powers that were. The slow growth of Christianity to power did much for the escape of the arts of Paganism. As it was, however, we are compelled to believe, with regard to the occasional destruction or disappearance of great antiques, that the converted "emperors and patricians" were not always at hand to secure examples for the decoration of their palaces; hence the many tears that have been shed over lost triumphs of Art.

Mr. Pullan appears as the *de facto* author of this work; he does not seem sure of what he would be at, and wanders from his aim. This uncertainty is manifested in the literary style of this book, which is marred by repetitions, and deficient in systematic arrangement. As it is, a good editor could effect much by condensation, and so render the valuable part of the matter before us more accessible than it is. It would have been better if the authors had given a less ambitious title to their labours.

The vast edifice of the Roman Forum, which was long regarded as the Basilica of Constantine, and which is, according to all appearance, a church of the fourth century, since we find in it the narthex of the early Christians, became a model for the new Christian temple. Until the time of Justinian, Christian architecture partook of a Roman character, and was especially an arcuated style. Rome was, until then, its head and centre. One of the earliest distinctions between the churches of Rome and Byzantium, as the latter existed under Justinian and his successors, was the exclusion from Eastern interiors of statues in the round of Scriptural personages. The authors' opinion that this distinction arose from Judaical proclivities on the part of the Eastern Church does not seem satisfactory.

The period of Theodosius (379-395) comes under review, and supplies proofs of more than one sort that Roman Art still held great power. A leap is then made in the text, which lands us at the reign of Justinian (527-535) and in the lifetime of Anthemius, architect of St. Sophia. If any man can be said to have formed a style of architecture it is Anthemius. "The man of genius was at once revealed; he abandoned beaten tracks to give an astonishing impulse to the architecture of his time." Anthemius was the first to carry a dome to a great height; he seems to have been the first also who saw that magnificent effects were producible by the alliance of semi-domes with a superb, complete and central dome. This supplies the glorious feature of St. Sophia—a characteristic which is among the noblest known in Art, a thoroughly intellectual achievement in design. No wonder that all churches dedicated to the Divine Wisdom (Agia Sophia) were built on the model of the work of Anthemius at Constantinople. He was the first to pierce a dome with many windows. St. Sophia has forty of them, in a noble ring, at the base of the great dome, and others, not so fortunately placed, in the semi-domes that lead up to it. "To the faithful who went to St. Sophia to pray, the dome had an important meaning; it represented the celestial vault, from the height of which the All-Powerful looks down upon earth." It may be questioned, however, if the one central light of the Pantheon

is not a grander feature than the many windows Anthemius produced. Of the style of decoration which then prevailed, take the authors' words:—

"Although we cannot but admire the great activity with which public works were carried on in the age of Justinian, we must, at the same time, admit that sculpture and architectural decoration made no advance. We find in the buildings of this epoch only debased reminiscences of Roman Art. Capitals were invented which partook of the character of all known orders, without possessing the elegance or precision of any one of them. The custom of taking the columns and other architectural members from the old buildings, and adapting them to the new, prevented any attention being paid to proportion. In buildings of this period we never find the entablature complete. It was not that the art of carving had fallen into disuse, for we find capitals in which the foliage is most delicately executed, but evidently not studied from nature—all ornament is subordinate to the line and compass; interlacing patterns of very varied descriptions became frequent, and the absence of the figures of men and animals in sculptural decoration is very remarkable."

These are, it is true, the characteristics of Byzantine decoration; they are also, let us protest, those of a period of transition in design. The grand aim of the school was chromatic decoration, especially in mosaic. If we admit that aim to be worthy, we must admit that the Byzantine architects aimed at, and attained, a nobly-monumental expressiveness; they had no objection to the human figure as a means of decoration, but confined its employment to their favourite method, and lined magnificent domes with solemn figures of saints, angels and prophets. It would be hard to find anything grander in its way than the mosaic that lines the interior of the dome of St. Sophia at Thessalonica. This covers six hundred square yards. 'The Ascension' is represented on a gold ground by a central medallion and two lines of figures, which are respectively more than twelve feet high, and separated by a ground-line of the conventional rocky character not uncommon in early works. The same appears beneath the feet of the lowest row. At the apex of the dome has been a figure of Christ ascending. Two angels support the medallion containing this figure. In the upper row stands the Virgin; an announcing angel is on either side: from them she is separated by mystical palm-trees. Their figures, even in these unsatisfactory chromolithographs, are very grand and expressive. According to M. Texier's drawing, which differs very much from the text, four Apostles stand in the upper row, on a line with the Virgin and the angels. The lower line is filled by eight figures of Apostles; some of these bear books in their hands, others have scrolls; many of them look upwards, others straight out; some look downwards, as in meditation. The minor personages are separated by olive-trees. It was for the sake of such a decoration as this that the Byzantine architects sacrificed much of sculptural art as the Greeks and Romans understood it. By their achievements they are to be tried, and according to the standard of their own aims. Sculptural decorations, especially of the imitative sort suggested by Mr. Pullan in the above passage, would be wholly out of keeping with the flat and severe forms of mosaic as adopted by the artists of St. Sophia at Thessalonica and elsewhere. Why, then, should we blame them for not aiming at nature in the decoration? In fact, the distinction that exists between a style of architecture that derives its ornamentation from its structure, and one in which that ornamentation is superseded and independent, appears in many of the contrasted works of the Romans

and the Byzantines. The deep rectangular coffering of the interior of the dome of the Pantheon yielded place, in that of St. Sophia, to gorgeous mosaics. The aims of the styles were distinct—that of the Byzantines led to the latter orders of decoration. Careless of displaying the construction of their buildings, the repetition of form and matching of column with column, and maintenance of the entablature, were of little moment with the Eastern builders.

The discrepancies that exist between the illustrations and the text of this book are considerable—see the example last mentioned. Thus, it is said that the Virgin's hands are pressed together; in the drawing they are spread outwards in supplication. Both the tunics of the angels are said to be white; one of them only is so in the picture, and that is flushed with rose-colour. These personages are said to wear sandals: only one of them is so represented. They are said to wear blue fillets; the chromolithograph shows but one to be so provided. Both are said to have their hands raised to heaven; in the picture but one of the four is so placed. Either the copy or the text is worthless. Nor is it in this example alone that we complain of the illustrations before us, the sole artistic merit of which is accuracy.

One of the most important subjects treated by the authors is the popular belief that the early Christians set up their altars in the Basilicas. They controvert this belief by asserting that the Licinian Basilica, Rome, is the sole example of such a conversion; while numerous temples were so converted. Descriptions of the latter form no small part of their work; these have great technical interest. The churches of Thessalonica merit, on account of their antiquarian and technical interest, the careful treatment Messrs. Texier and Pullan award to them. That of St. Demetrius, built in the fifth century (so says page 123, but page 129 puts it a century later), is one of the most interesting edifices in Europe, and a model of early Byzantine architecture. Retaining characteristics of the Roman style, it is basilican in plan, with a triforium and clerestory. We commend to the student the description of this church; to the architectural decorator and the painter, the account of the famous mosaics which line the dome of the circular church of St. George, at Thessalonica—an edifice which M. Texier shows good reasons for believing one of the most ancient Christian structures. All the saints represented in the cupola were anterior to Constantine—a circumstance which may indicate, with others, that the building was erected by the great Emperor during his sojourn at Thessalonica, and while the place had a good chance of becoming the metropolis of the Eastern Empire.

**FINE-ART GOSSIP.**—Our readers in general, and Englishmen in particular, will be surprised to learn that one of the four lions for the Nelson Column, so long ago commissioned from Sir Edwin Landseer, has been cast in plaster. In the course of a few years this statue may be placed on its pedestal. The variations of head and tail which were not long since declared to be all that would be required to produce four lions out of one, have yet to be made. For the honour of English Art, we hope they may remain unattempted. As Nelson gave us four original victories,—Nile, Copenhagen, St. Vincent and Trafalgar,—so we are bound to give him, at least, good and original lions—even if he have to wait for them a hundred years.

We have not heard a syllable about the Wellington Monument, whether it is completed or even still in hand. It was in 1857 that the competitive designs for this work were exhibited in Westminster Hall, and the surplus of the great Duke's funeral expenses, 23,000*l.*, promised to the

successful sculptor. Mr. A. Stevens was ultimately appointed to perform the task in question; since which time the most important of his productions known to us, excepting the design for the questionable mosaic in St. Paul's, is a rather florid stove which appeared recently at the South Kensington Museum. Rumour says the artist has designed a legion of teapots, an army of knives, forks, spoons, fenders, fire-irons, and the like, for Sheffield manufacturers, and invented much hardware in general. Inquiry of persons who ought to know what is being done with public commissions, has brought us no news of the progress of the Duke's monument.

Messrs. Moxon, of Dover Street, are about to publish a new portrait in bronze, plain or silvered, of the Poet-Laureate, by Mr. Woolner. This work differs from former likenesses of Mr. Tennyson by the sculptor—the bust, which is in the Library at Trinity College, Cambridge, and a medallion—in having the beard as now worn; it is not only a fine example of Art, but an admirable and recent likeness. It is a three-quarter face, a medallion in high relief, with a bold moulding, which forms a circular frame, so that the work is complete in itself.

We extract the following account of the "restoration" of a tomb in the Church at Newland, in Dean, from a very interesting paper read before the Institute of British Architects, by Mr. W. White, Fellow, who restored the church named. We commend the account to all who may be concerned in the like works. The tomb was to the memories of Sir John Joyce and his lady. "The work was delicately but boldly cut in Caen stone; the crockets and finials were carved with spirit; but the greater portion (of the base) had perished and dropped to pieces through damp. I rejoiced, however, to find that, from being covered up and protected by the jamb of the arch against which it stood, several of the panels were in a perfect state for re-instatement, and they were such as to show the spirit and character of the work for the reproduction of the remainder. They were clean, bright and fresh as they came from the workman's hands. I had it scrupulously and carefully removed for protection and restoration, and money was being raised to replace it. When I visited the church some months after completion (of the restorations), I found that this tomb had been committed to a stone-cutter, who actually re-cut the surfaces of the effigies to give them a freshness of finish, adding fingers and noses to the somewhat mutilated forms; leaving, indeed, the general form and outline as before, but scarce a particle of the original spirit. He also not only renewed the whole panelling of the tomb, but, so far as I could discover, made off with the old, excepting one poor fragment, which he did not consider worth carriage." Since the fourteenth century, when this tomb was executed, it would seem that we have lapsed back into barbarism: how else shall we account for the ignorance of Art which caused this "job" to be given to a man so ignorant as the stone-cutter in question?

## MUSIC AND THE DRAMA

### AMATEUR MUSICAL COMPOSERS.

It was hardly to be expected that a few obvious truths concerning the respective functions of artists and amateurs put forth in the *Athenæum* of the 24th of December last should have excited any remarkable surprise, indignation, or controversy. Such, however, has been the case; and few strictures which it has been our duty to offer on the productions of musicians by profession before the public have given rise to a larger amount of protest and inquiry than the above. It may be, then, for the interest of Art that the subject should be pursued and illustrated.

For the moment, the question of executive power may be left, in order that a challenge may be answered in all sincerity and courtesy.

A "Music-Writer"—professedly an amateur, addressing the *Orchestra*—who desires to receive a definition of an "amateur composer," seeing that "no distinction of the kind is admitted in literary composition, which seems" to him "an analogous point,"

by the very wording of his question, proves that he has lost his way. That to write well, whatever be the form of authorship, is "a craft," demanding close and patient study,—let the writer be ever so rich in matter, ever so prodigal in fancy,—is a fact which few will gainsay; but there are no exact rules possible for imaginative literary creation. By no experience of "counterpoint" did Shakespeare create his 'Lear,' or Milton his 'Comus,' or Byron his 'Manfred,' or Scott his 'Bride of Lammermoor,' or our Laureate his 'Idylls of the King.' Further, the "Music-Writer," when on a parallel bent, entirely forgot one fact, which separates the worlds of literary and musical effort as widely one from the other as are the poles. Every decently-educated person, whether he be man of letters or not, is presumed to be capable of writing his language grammatically. To do as much in Music requires a separate and elaborate education. The art is also a science;—one demanding a training as close and special as algebraic calculation or architecture; and for this the devotion of the odds and ends of a life occupied in other pursuits will be found insufficient—let natural genius be what it may. The "Music-Writer" assumes that Meyerbeer and Mendelssohn were, in some sort, amateurs; because they had not to write for bread. There may be artists and the children of artists in the same happy circumstances. He overlooks the fact, that Meyerbeer and Mendelssohn were artists because they submitted to as exclusive and rigorous an education—as uncompromising a form of appeal to the public—as ever did any man depending on his success for food, clothes and fire. Those who will thus strenuously and singly go down into the arena, qualified at all points to "rough it," are artists, and not amateurs—no matter whether they wear cloth of gold or cloth of frieze; they present themselves prepared for any and every exercise of their art. Inspiration may fail; but expressive and constructive power are as certainly to be acquired with labour as "reading, writing, and the mathematics."

It is true that an immense amount of music as incorrect and worthless as the feeblest amateur-work is daily thrust into print by people professing to be artists; but our "Music-Writer" would not shelter himself behind such a precedent. It is no less true that immense musical genius, such as Signor Rossini's, has rushed into popularity on a small amount of science; but he is only one of the very few exceptions to the rule. Fame found out the composer of 'Demetrio e Polibio' in the midst of idleness and careless poverty. His shortcomings were forgiven, because of the vivid, real, burning beauty of his imaginings. Half-a-dozen men could not be named in our art so inspired as himself; and so instinct with that quick genius which rises above rules, and for the sake of which incorrectness is forgiven. Let any amateur produce anything analogous in point of fantasy, and he will be forgiven likewise. But what have we in our experience to set against the operas of the author of 'Tancredi'?—'Il Torneo,' that piece of insanity, absolutely, year after year, imposed by titled vanity on the students of England's music-school as a work meriting study,—Mlle. Louise Bertin's 'Esmeralda,' produced at the Grand Opéra of Paris,—'Santa Chiara' and 'Casilda,' which have come to the theatres of Paris and London from the cabinet of a European sovereign,—'Piero de Médicis,' by Prince Poniatowski;—will the "Music-Writer" pretend that, had these operas named owned other than amateur parentage (and the patronage belonging to the same), they would have stood the slightest chance of being performed? And yet he may ransack his biographical dictionaries and note-books for years, and find nothing of amateur origin more original, vigorous, or well sustained to cite, by way of a justifying example.

That our argument and its illustrations could be extended to every other form of musical composition, admits of no disproof. That we refrain from working it out by examples and instances is because, by so doing, pain must be given to many excellent and refined persons, who have mistaken reminiscence for invention, who have not devoted themselves to that thorough development of expressive power, without which there is no such thing as real creation in Music. And be it noted (for the incon-

testable fact bears heavily on the question) that, among other of the caprices of the art, invention is proved to be nurtured by nothing so much as severe scientific study, and the ceaseless attempt at composition—both, it may be said, impossible to persons who give less than their whole lives to the task.

To evade this difficulty—to conceal these imperfections—social and personal influences, we repeat, must be called out to the favour of amateurs and the disfavour of artists; and this without any vulgar spirit of planned rapacity; but because human nature will be human nature, and because a false position can only be maintained by devices and expedients into which seeming, in the place of truth, enters.

The "Music-Writer" admits that "the so-called" amateur composers "greatly prefer selling their compositions to giving them away." They do so; and get higher prices for their ware, its quality considered, than those less powerfully patronized, or less capable of patronizing, could expect or obtain from publishers. A test is ready to hand by which the value of the work done could be appraised. Let the secrecy of the anonymous be resorted to. Let the Symphony, the Anthem in eight parts, the Sonata, the stringed Quartett, the melody even, be tried on the public,—without its being "whispered in Heaven or muttered in Hell" (as the charade on the letter H hath it) that such a work is signed with a coronet, or that such another one has been thrown off by the beautiful leader of fashion, who is the life and soul of every circle in which she appears. We are satisfied that, however we may disagree as to points of principle, the "Music-Writer" and ourselves would not join issue as to the results of such a test. With the above explanations and definitions, we take leave of a subject the stirring of which—be the umbrage taken what it may—betokens life, health and interest, and cannot but be of use to both amateurs and artists.

CHAMBER CONCERTS.—The second Concert of the *Beethoven Society* included, among other matters, Mendelssohn's Quartett in a minor, exceedingly well played by M. Sainon, Herr Pollitzer, Mr. Doyle, and Signor Pezze, and Beethoven's finest Trio (for such we hold to be that in D major, Op. 70), the pianoforte part of which was very ably taken by Mr. W. Cousins. There was vocal music by Miss L. Pyne and M. Fontanier.—Miss Alice Mangold is to be the pianist this evening.

At the first of the *Monday Popular Concerts*, the pianist was Herr Pauer; the leader was Herr Strauss, who, in Beethoven's tenth ("The harp") Quartett, proved his thorough understanding and mastery over that best of German music,—some allowance being made for a delicacy in the piano passages, too extreme for so large a room. The movement, strange to say, which went the best, was the least admirable one,—the final air with variations, the theme of which, though marked and definite, is one of the master's driest melodies. M. Pague was the violoncellist. Miss L. Pyne sang; as did Mr. Renwick. We must repeat to this promising gentleman a caution already offered to him. Not only by the choice of his *solo*, Adolphe Adam's 'Noël,' but by his treatment of it, did he prove himself over-solicitous to make his effects by unrestrained use of the highest notes of his baritone voice—possibly in emulation of Mr. Santley; but it is not wise to attempt the imitation of similar feats. The list of French tenors who have destroyed their chances in the vain hope of rivaling the exceptional effects of M. Duprez would almost fill a column of the *Athenæum*.—Mr. Halle is to play on Monday next; Madame Goddard on Monday week.—The Director of the *Popular Concerts*, in his Circular, repeats that, by their plan, they are absolved from "the necessity of anything like experiment." This seems the motto of the *Musical Union*, of the *Sacred Harmonic Society*, of the *Philharmonic Society*, of Dr. Wyld's Society. Where, then, is any chance for new composers to be looked for?—from the Musical Society; or from Herr Manns at Sydenham; or from Mr. Halle at Manchester? There is nothing analogous to the present state of monotony and reiteration, into



which we are falling, in any capital where Music is so honestly loved and so diligently cultivated as it is in London.

**NEW ROYALTY.**—A little comedy of more than usual brilliancy was produced on Monday. It is from the pen of Mr. John Oxenford, and is entitled 'Billing and Coaling.' The subject naturally divides itself into two acts, and is ingeniously contrived for bringing out character; a judicious arrangement, as there is in the ostensible action little situation and much dialogue. The basis for certain stage-effects is laid early in the play. *Timothy*, Mr. Aircastle's servant (Mr. J. Robins), in carefully adjusting the furniture, lets us know that one chair covers a hole in the carpet, another has a doubtful leg, and, in fact, that only two are safe, whence the learned in these matters may expect that the act will conclude with an awful smash of these articles—and so it happens. This prevision and preparation advertise the audience that they have to do with at least a skilful playwright. In the progress of the piece we ascertain that it displays more than ordinary dramatic power. The author exhibits to us two heroines—sisters, one a widow, the other unmarried. The latter, *Miss Clarissa Tantrum* (Miss H. Pelham), is in love with Mr. *Theodore Fretleigh* (Mr. C. Western). With both jealousy is constitutional, and they are accordingly quarrelling. The former, *Lady Bell Honeycomb* (Miss Fanny Clifford), acts as moderator with this irascible couple, and from her experience of married life is able to give good counsel, which is, of course, rejected. These ladies are living with their uncle, Mr. *Aircastle* (Mr. W. H. Stephens), whose fancy revels in imaginary wealth, while the appointments of his household are of the most impoverished kind. And now a visitor is introduced on the scene, *Sir Thomas Turtle* (Mr. J. G. Shore), who brings a letter of introduction, and whom Mr. Aircastle invites to dinner, describing beforehand the coming feast in glowing colours. Beyond a few red herrings and some hashed mutton, however, there is nothing provided, and to procure wine two silver tablespoons have to be pledged at the neighbouring pawnbroker's. Meanwhile, the sisters are left to amuse Sir Thomas, whose stolid acquiescence in the family arrangements is mysterious, until we ascertain that, with an excellent stomach, he has but an indifferent head. How he would have fared with the dinner intended for him it is impossible to say; for a piece of good luck turns up, in the arrival of a hamper containing a haunch of venison and a dozen of burgundy. Lady Bell, as the relic of a city alderman, is a good cook, so that the venison has every attention paid to it, and by her studied appreciation of the taste of Sir Thomas, who, by the way, is a city knight, she so wins his regard that he proposes at once for her hand. A Mr. *Gilbert Easy* (Mr. William Ryder) is induced by Lady Bell to do the same with Fretleigh's fair cousin, *Julia* (Miss Kelly), who is the innocent occasion of contention between him and Clarissa. The causes of jealousy being thus removed, the lovers find themselves, to their great surprise, in a condition of perfect happiness. The piece is well mounted and acted. Miss Clifford, in the part of the buxom widow, revelled in the wit and humour with which the author has accompanied her in her successful interferences with the destinies of others; and Miss Pelham was sufficiently disagreeable in that of the jealous and quarrelsome sister. The character of the imaginative Aircastle fitted exactly Mr. F. H. Stephens, who frequently reminded us of Farren. Mr. Shore's Sir Thomas Turtle was excellent in make-up and manner, and both in the early reticence and in the final enthusiasm, engendered by the prospect of a venison dinner, showed the discrimination of a well-practised actor. The work is partly founded on Goldoni's comedy, entitled 'Gli Innamorati,' but the manners and dialogue are entirely original. Though but in two acts, the aim of the author has evidently been ambitious in its spirit, and for the greater part the execution is very successful. In the hope that the example thus set of a severer style of composition for the boards may be followed, we welcome the probability that the new comedy will prosper in popular estimation.

**STRAND.**—The modern playwright takes a pride in showing his cleverness by the facility with which he is able to construct a play out of the slightest materials. Mr. Cheltenham has proved his ingenuity by making an agreeable little piece literally out of nothing. The new drama in question was produced on Monday, under the title of 'Mrs. Green's Snug Little Business.' A widow in the green-grocery line has managed so well that she has no end of suitors, and out of these the playwright has conceived the idea of fitting the different actors of the establishment with caricature-parts, as candidates for the hand of the thriving shopkeeper. There is the fast clerk in a public office for Mr. Belford, the steady policeman for Mr. T. Thorne, the pompous parish beadle for Mr. H. J. Turner, the important water-rate collector for Mr. Collier, and the aspiring shop-boy for Mr. Fredericks. Mrs. Green has a difficult task, and is almost as ingenious as Penelope herself in evading a decision; but, at last, she submits, giving her verdict in favour of the policeman. The actors depend on their power of making a ludicrous, exaggerated display of character, and thus contrive to excite the audience to unwonted hilarity. The piece is played last in the evening, and is well calculated to send the audience home in a merry mood.

**MUSICAL AND DRAMATIC GOSSIP.**—Mr. H. Leslie's *Concerts*, of which this year there are to be four in number, will begin on the 9th of next month.—Herr Joachim is expected in London in March.

The first *Conversazione* of the *Musical Society* is fixed for Wednesday evening next; the first trial of new compositions will take place in February.

We believe that Mr. F. Clay's operetta is to be produced on Monday next.

The series of singular transactions called *Musical Festivals*, by Mr. Howard Glover, is again announced as about shortly to end,—to be recommenced, we suppose, when new engagements shall be found possible. If this journal had not readers out of England, there would be no profit to any one in alluding to exhibitions so utterly valueless (to use the gentlest epithet permissible); but for the benefit of foreigners who are under the spell of names, it is as well to signalize them as entertainments without much entertainment, the cessation of which is a matter of relief, not regret. At a late one, we observed, an essay was made to offer scenic illustrations to the choruses of Handel's 'Israel,' after the fashion of the Lent performances got together in our theatres some thirty years ago; which were prohibited at the instance of the Bishop of London. The repetition of so ill-advised an experiment (however ingeniously bolstered up by an appeal to Mendelssohn's Düsseldorf days) is, like the triumph of a cripple in a musical theatre, a discouraging fact—tempting us to doubt whether the progress in sound taste and the discouragement of charlatanism is, after all, what the sanguine have desired to hope.

Signor Roberti's Mass in E minor, which will bear hearing again, especially by those who only know it from the limited performance at the Brompton Oratory, is to be given to-morrow, with such full orchestra as a Roman Catholic chapel can muster, at the morning service at St. John's, Duncan Terrace, Islington. With this, an Offertory and a March by the same composer.

Mr. W. Harrison, by way of an attraction in addition to his pantomime, has fallen back on 'Faust.' On Monday Miss Hiles was the *Margaret*. We observe that Mlle. Artot has been creating a *furor* in Vienna by singing in the same opera.—*La Presse* gives a rumour, which we cannot fancy to be correct,—namely, that before 'Le Médecin' will appear at the Opéra Comique another entirely new three-act work by M. Gounod is to be given there.

Two of the Parisian operatic novelties of 1864,—and two among the most successful,—were M. Maillart's 'Lara,' at the Opéra Comique, and M. Mermet's 'Roland,' at the Grand Opéra. Some account of both works as represented was given in this journal on their production. We have since looked over the pianoforte scores of both,—to the

confirmation of the wonder then expressed by us that music so valueless could for an hour possess itself of the affections of our neighbours. Things, we are well aware, may pass muster, under cover of the enthusiasm of an excited audience, which when brought home prove to be valueless,—and such seems to be the case here. In both operas the vein of melody is of poor quality,—commonplace nakedly succeeding to commonplace, or else being disguised by extreme crudity. What style there is, is made up of effects imitated from Hérold and Meyerbeer. Compare, as an instance, the hero's part in 'Lara' with that of *Zampa*; or the third act of 'Roland' with the third of 'Le Prophète,' and an inferiority hardly to be exaggerated is disclosed. Of the two, M. Maillart's is perhaps the better opera, in right of some attempt at oriental character thrown into the music for *Kaled*. On returning to 'Roland,' we have been reminded by the solo and chorus, 'Superbes Pyrénées,' of the patriotic strain 'Vive le Roi' in Mr. Balfé's 'Siege of Rochelle'—to Mr. Balfé's advantage. Both operas, in short, belong distinctly to a period of decadence; neither establishes its composer among that list of second-rate writers for the French stage which includes Halévy and Mr. Ambroise Thomas.—'Lara' is announced as in rehearsal at Her Majesty's Theatre.

Prince Poniatowski's new opera, in three acts, is almost immediately forthcoming at the Théâtre Lyrique; shortly afterwards the 'Zauberflöte,' with a very strong cast, including Meesdams Mielan-Carvalho and Ugalde, and Mlle. Nilsen. What has become of 'The Rose of Erin'!

M. Alexander Dargomizki, one of the remarkable group of Russian amateurs who figure so distinctly in the history of Music, has been producing some orchestral compositions at Brussels,—the reception of which, we are assured in the *Gazette Musicale*, has been meritedly warm.

'La Fanciulla delle Asturie,' by the Maestro Secchi, has been given at Rome, "they say" with success. Signora Bendazzi was the *prima donna*.—Signora Perelli, who we perceive has been making a certain stir in Naples, is engaged to appear in London this season—at which Opera-house it is not mentioned.

Mlle. Lavini, a young French lady, pupil of M. Duprez, has been singing, we are told, with no ordinary promise in the Italian Opera-houses as *Lucrezia Borgia* and *La Traviata*.

The programme of the first Concert of the revived *Société de Sainte-Cécile*, directed by M. Wekerlin, at Paris, on the 7th ult., comprised a first act of music by Saint-Columbar, Basselin, Orlando Lasso, Bach, Carissini, Lulli, Rameau and Beethoven; a second act included compositions by MM. Hignard, Saint-Saëns and Wekerlin, and wound up by the bridal chorus from 'Lohengrin.'

We know little of what passes in musical Denmark, beyond the name of M. Gade, and thus are obliged to M. Oscar Commettant for an agreeable paper, contributed to the *Gazette Musicale*, concerning the theatres of Copenhagen. He writes with praise of Madame Zinck, Mr. Jastrau, a tenor, and M. Fersleurs (a bass singer of great accomplishment), all artists belonging to the Theatre Royal. There, however, musical drama seems to languish. The musical societies, one of which is directed by M. Gade, seem to be in a more satisfactory position.

Madame Lemmens-Sherrington and M. Jules Stockhausen are, we believe, the principal singers engaged for the Lower Rhenish Whitsuntide Musical Festival.—Herr Hiller, we hear, is engaged on a new opera.

#### MISCELLANEA

*Ancient Urns.*—One of the most curious by-points in archaeology is that which relates to the use of the so-called "acoustic pottery," several examples of which have been found in various parts of the country,—as in Fountains Abbey and the Church of St. Peter Mancroft, Norwich. The attention of literary students has been called to the subject by the poetical expression of the learned and fanciful Sir Thomas Browne, in the commencement of the essay styled 'Hydriotaphia; or,

**Urn-Burial**; a book which was the special delight of Charles Lamb and the source of much of his conversation. Sir Thomas compares certain urns, which formed the subject of his discourse, to the "great Hippodrome urns in Rome," and desires that the former might have the effect of the latter in resounding the fame of a friend whom he addressed. It is a charmingly characteristic passage in his works, full of the quaint spirit of the author. To architects and literates, therefore, the discovery of new examples of this ware is interesting; and they will be glad to learn that, according to the *Builder*, which engraves the same, there has been recently discovered in the Church of Denford, Northamptonshire, no fewer than four of these vessels. They appeared in a place which disposes of a suggestion that the use of such vessels was to warm interiors by means of charcoal; they were irregularly placed over the head of the sedilia on the north side of the chancel of the church, and about eight feet above the level of the pavement; formed of unglazed pottery, about nine inches deep, six and a half inches in diameter at the mouth, ten and a half inches in the middle, and nine inches at the bottom. The examples at St. Peter Mancroft and Fountains Abbey were found in the floors. It is worthy of remark that Sir Thomas Browne was buried in the church at Norwich, and but a few yards from the jars which he had made familiar to our minds.

*Shakespeare at Paris in 1604.*—A very agreeable proof of the interest which English literature excites in our French neighbours has been recently given. As no one on our side of the Channel has taken occasion to refer to it, perhaps I may be permitted to do so. In the *Intermédiaire* of the 1st of June last is found the following suggestive communication:—"Dans le journal manuscrit du Médecin Héroard, qui se trouvait autrefois dans le cabinet de M. de Genas (No. 21,448 de la *Bibl. Hist.* du P. Lelong), il est dit que le samedi 18 Septembre 1604, le roi et la cour étant à Fontainebleau, le Dauphin (Louis XIII., qui entra alors dans sa quatrième année) est mené en la grande salle neuve, ouir une tragédie représentée par des Anglais. Il les écoute avec froideur, gravité et patience, 'jusques à ce qu'il fallut couper la tête à un des personnages.' Le mardi, 28, le Dauphin se fait habiller en masque, et imite 'les comédiens Anglais qui étaient à la cour, et qu'il avait vus jouer.' Enfin, le dimanche 3 Octobre de la même année, l'enfant se fait encore habiller en comédien et, marchant à grands pas, imite les comédiens Anglais, en disant: *Tiph! toph, milord!*" The contributor of this paper concludes it by asking, "Serait-il possible de connaître le personnel de ces troupes et les pièces de leur répertoire?" An esteemed friend (G. R. French, Esq.), upon whose mind every phrase of Shakespeare is engraved, has pointed out to me a passage in that poet, which bears a curious resemblance to the strange words given in the *Intermédiaire*. In the Second Part of 'Henry the Fourth,' act ii. sc. 2, Sir John Falstaff winds up the altercation with the Chief Justice in these words:—"This is the right fencing grace, *my lord, tap for tap*, and so part fair." Upon the authority of this passage, I think we may reconstitute "*tiph, toph, milord*," into its original elements, "*tap for tap, my lord*," for there can be little doubt that those were the words with which the Dauphin took a princely liberty. If this be so, we have evidence that the English players, whosever they were, performed a comedy of Shakespeare at Paris in the year 1604, in our great dramatist's lifetime. Was the other drama which is alluded to by the journalist one of Shakespeare's tragedies? Most probably not, I think. Nothing is given which will identify the piece, beyond the not very specific circumstance of the decapitation of somebody upon the stage, and nowhere, at least in my recollection, does Shakespeare decapitate one of his characters before the eyes of the spectators; it is done behind the scenes.

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Alfred Wilson, Esq., Finsbury, Weybridge, Surrey.  
Manager—Matthew Marshall, jun., Esq.  
Secretary and Deputy-Manager—C. J. H. Allen, Esq.

At the EIGHTEENTH GENERAL MEETING of the  
SHAREHOLDERS, held at the London Tavern, Bishopsgate-  
street, on Thursday, the 19th of January, 1865,

SIR JOHN VILLIERS SHELLEY, Bart., M.P., in the Chair,  
after authentication of the Register of Shareholders, by affixing  
the Common Seal of the Company, the following REPORT was  
read by the Secretary:

By the annexed statement of accounts, made up to the conclusion  
of the past half-year, which the Directors have now the  
pleasure of submitting, it will be seen that the balance of profit  
amounts to 101,272 2s. 2d.

After payment of interest upon the New Shares, liquidating  
the current expenses, including a gratuity to the Clerks of the  
establishment of 10 per cent. upon the amount of their respective  
salaries, making full provision for all bad or doubtful debts, and  
allowing for Rebate of Interest on Bills Discounted not yet due,  
there remains for disposal the sum of 62,719 13s. 6d.

The Directors declare a Dividend at the usual rate of 10s. per  
cent. per annum, and a Bonus of 2s. 10s. per share, amounting  
together to 20s. per cent. per annum, both free of Income Tax, and  
they transfer 30,000s. to the Reserve Fund, which, with the addi-  
tion of 136,570s. received in respect of the New Shares, now  
amounts to 236,570s. The balance, viz., 2,505 4s. 8d., is carried to  
the credit of Profit and Loss Account of the current half-year.

The Shareholders will be called upon, on this occasion, to elect  
an Auditor, in the place of Mr. Alfred Lamb, whose resignation  
has been received. Mr. Francis Nalder, a duly qualified Share-  
holder, has given notice that he is a candidate for the vacant  
office.

## BANK OF LONDON.

Liabilities and Assets.	Dec. 31, 1864.	£.	s.	d.
To Capital paid up .. .. .	300,000 0 0	300,000	0	0
Amount received on account of New Shares .. .. .	97,500 0 0	97,500	0	0
Reserve Fund .. .. .	413,000 0 0	413,000	0	0
Ditto Premiums on New Shares .. .. .	136,570 0 0	136,570	0	0
Amount due by the Bank on Current, Deposit, and other Accounts .. .. .	4,314,967 16 0	4,314,967	16	0
Profit and Loss Account after payment of 4s. 10s. 2s. 2d. to customers for interest on their balances .. .. .	101,272 2 2	101,272	2	2
	45,080,339 18 2	45,080,339	18	2

Cr.	£.	s.	d.
By Investments, viz.:— In Government Securities, India Bonds, &c. .. .. .	237,622 11 2	237,622	11 2
Ditto in Freehold Premises in Threed- needle-street, let at a rental yielding 4s. per cent. .. .. .	640,000 0 0	640,000	0 0
Freehold Premises in the occupation of the Bank .. .. .	35,000 0 0	35,000	0 0
Bills Discounted, Loans, &c. .. .. .	4,029,881 11 2	4,029,881	11 2
Cash in hand, and at call .. .. .	747,541 7 1	747,541	7 1
Lease and Buildings at Charing Cross Branch, Furniture, &c. .. .. .	214 8 9	214	8 9
	45,080,339 18 2	45,080,339	18 2

## PROFIT AND LOSS ACCOUNT

For the Half-year ending Dec. 31st, 1864.

Dr.	£.	s.	d.
To Half a Year's Current Expenses at Head Office and Charing Cross Branch, Bad and Doubtful Debts, Directors' Remuneration, &c. .. .. .	25,885 13 1	25,885	13 1
Interest upon Instalments of New Shares .. .. .	3,902 0 0	3,902	0 0
Rebate of Interest on Bills Discounted not yet due, carried to Profit and Loss New Account .. .. .	8,754 15 8	8,754	15 8
Charing Cross Branch Lease Account .. .. .	214 8 9	214	8 9
Dividend for the half-year at the rate of 10s. per cent. per annum .. .. .	15,000 0 0	15,000	0 0
Bonus at the rate of 10s. per cent. per annum, or 2s. 10s. per share .. .. .	15,000 0 0	15,000	0 0
Half-year's Interest on the Reserve Fund at 4s. per cent. per annum .. .. .	23,650 0 0	23,650	0 0
Amount now added thereto .. .. .	27,400 0 0	27,400	0 0
Balance carried to Profit and Loss New Account .. .. .	30,000 0 0	30,000	0 0
	2,505 4 8	2,505	4 8
	101,272 2 2	101,272	2 2

Cr.	£.	s.	d.
By Balance of Profit brought from last half-year .. .. .	411,321 6 3	411,321	6 3
Ditto for current half-year .. .. .	59,950 15 11	59,950	15 11
	101,272 2 2	101,272	2 2

## RESERVE FUND ACCOUNT.

Dr.	£.	s.	d.
To Balance .. .. .	236,570 0 0	236,570	0 0
Cr. By Amount from last half-year .. .. .	136,000 0 0	136,000	0 0
Premiums received on New Shares .. .. .	136,570 0 0	136,570	0 0
Additions brought down .. .. .	30,000 0 0	30,000	0 0
	236,570 0 0	236,570	0 0

We have examined the above Accounts and find them correct,  
January 14, 1865.  
GEO. THOMSON, } Auditors.  
GEORGE BONE, }

It was resolved unanimously,  
"That the Report now read be received."  
The Chairman announced that the Dividend and Bonus would  
be payable on and after Thursday, January 26, at the Head Office,  
in Threedneedle-street.

It was resolved unanimously,  
"That Mr. Francis Nalder be elected an Auditor of this Bank,  
in the place of Mr. Alfred Lamb, resigned."  
"That the best thanks of the Meeting are due to the Chairman  
and Directors for their very able and efficient services."  
"That the cordial thanks of the Shareholders are hereby tendered  
to Mr. Marshall, Mr. Allen, and the other officers of the Bank,  
for the excellent manner in which the business of the Bank is  
conducted."

Extracted from the Minutes.  
JOHN VILLIERS SHELLEY, Chairman.  
C. J. H. ALLEN, Secretary and Sub-Manager.  
Threedneedle-street, January 19th, 1865.

## BANK OF LONDON, THREEDNEEDLE-STREET AND CHARING CROSS.

Chairman—SIR JOHN VILLIERS SHELLEY, Bart., M.P.  
Vice-Chairman—JOHN GRIFFITH FRITH, Esq. (Frith, Sands  
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Manager—MATTHEW MARSHALL, jun., Esq.  
CURRENT ACCOUNTS opened with parties properly intro-  
duced, and interest allowed on credit balances, provided such  
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